



Celebrating a Legend

EMERITUS PROFESSOR
JOSEPH HANSON
KWABENA NKETIA

 1921-2019 





EMERITUS PROFESSOR JOSEPH HANSON
KWABENA NKETIA







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Rev. Emmanuel Opoku Sarkodie	Immanuel Congregation, Madina
Rev. Supt. Michael Baakwaw	Immanuel Congregation, Madina
Rev. Ing. Albert Annan	Faith Congregation, Madina

IN ATTENDANCE

Cat. John Gainsford	Immanuel Congregation, Madina
Immanuel Congregation Church Choir	
P.C.G Immanuel Church Choir, Madina	
Winneba Youth Choir	
Seprewa: Nana Osei Korankye	



ORDER OF SERVICE

PART ONE: PRE-BURIAL SERVICE

CALL TO WORSHIP	
OPENING HYMN	MHB 427 (Through all the changing scenes)
OPENING PRAYER	
FILING PAST	IMMEDIATE FAMILY & DIGNITARIES
SONGS/ HYMNS	WINNEBA YOUTH CHOIR, ARMED FORCES CENTRAL BAND (AFCB) P.C.G. IMMANUEL CHURCH CHOIR MHB 831 (Give me the wings of faith)
TRIBUTES TO CELEBRATE PROF. J.H. NKETIA	
HYMN	PHB 310/ MHB 615 (Guide me O Thou great Jehovah)
FILING PAST	GUESTS
HYMN	MHB 608 (Captain of Israel's host & Guide)
TRIBUTES TO CELEBRATE PROF. J.H. NKETIA	INSTITUTIONS
HYMN	MHB 411 (Head of Thy church triumphant)
FILING PAST	THE PRESIDENT OF THE REPUBLIC
CLOSING OF CASKET	CLERGY MILITARY

PART TWO – BURIAL SERVICE

CALL TO WORSHIP	REV. M.G. ANIM-TETAY
HYMN	PHB 819 (MHB 896) (Now praise we great and famous men)
SCRIPTURE SENTENCE	REV. M.G. ANIM-TETAY
HYMN	PHB 790 (MHB 878) (O God our Help in ages past)
PRAYERS	REV. DR. VICTOR OKO ABBEY
SONG/ ANTHEM	P.C.G. IMMANUEL CHURCH CHOIR
SEPREWA	NANA OSEI KORANYE
BIOGRAPHY	FAMILY MEMBER
SONG	WINNEBA YOUTH CHOIR
TRIBUTES	CHILDREN, CHURCH, STATE THE PRESIDENT OF THE REPUBLIC
SONG	P.C.G. IMMANUEL CHURCH CHOIR
SCRIPTURE READINGS	FAMILY MEMBER & CLERGY

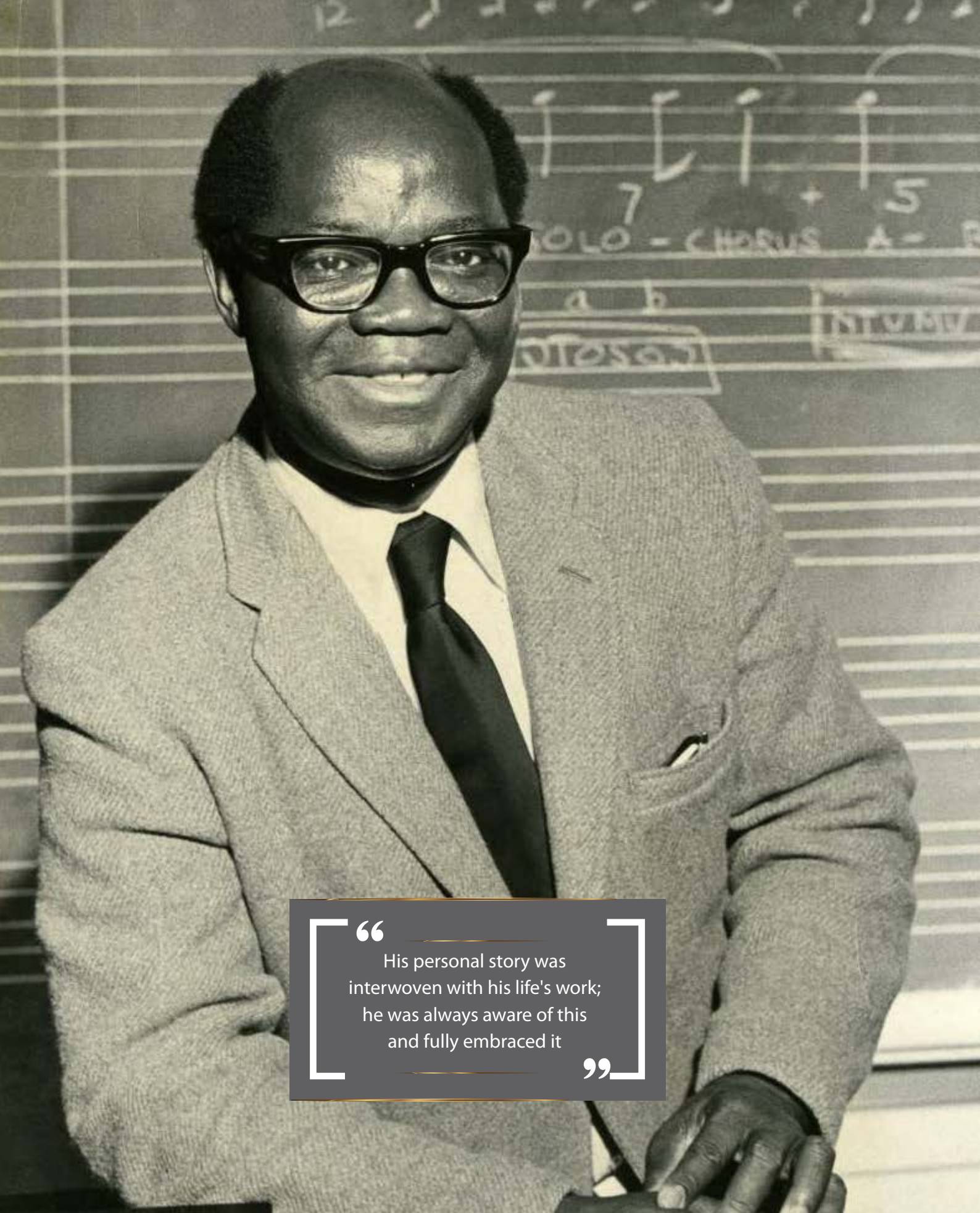


HYMN	PHB 557 (MHB 679) (Pleasant are Thy courts above)
SERMON/ CREED	RT. REV. PROF. J.O.Y. MANTE
PRAYER OF THANKSGIVING	REV. DANIEL NYARKO
HYMN	PHB 824
BENEDICTION	RT. REV. PROF. J.O.Y. MANTE
LIFTING OF CASKET	MILITARY

PART THREE

AT THE GRAVESIDE / INTERNMENT

SCRIPTURE SENTENCE	REV. NII MENSAH ADJEI
HYMN	PHB 647
EXHORTATION	REV. DR. AYETE-NYAMPONG
PRAYER	REV. DR. AYETE-NYAMPONG
COMMITTAL	RT. REV. PROF. J.O.Y. MANTE
FIRING OF GUNS	
THE LAST POST	
TWO MINUTES SILENCE	
REVEILLE	
LAYING OF WREATHS	
HYMN	PHB 810 (MHB 970) (Hear us O Lord from heaven)
VOTE OF THANKS	FAMILY MEMBER
BENEDICTION	RT. REV. PROF. J.O.Y. MANTE



“

His personal story was
interwoven with his life's work;
he was always aware of this
and fully embraced it

”

A STORY OF A GIANT

JOSEPH HANSON KWABENA NKETIA

HIS “VILLAGE”

Born to parents of modest means in Asante Mampɔn on 22nd June 1921, Joseph Hanson Kwabena Nketia often recalled a childhood where he frequently played and mingled with other children.

Education was not originally in the hand dealt to the young Kwabena Nketia. He was the only child of non-literate parents, Opanin Akwasi Yeboa and Maame Akua Adoma, which afforded him a lot of playtime. This was until age seven, when his mother witnessed other kids in their town going to school and out of the blue decided she wanted the same for her Kwabena.

With no knowledge of how to enroll Kwabena in school, his mother consulted his maternal grandmother who had converted to Christianity; at the time acceptance into mission schools was the preserve of the converted. Thus in 1928 Kwabena's grandmother, Nana Nyarko alias Nana Wurukye, enrolled him in class one at the age of seven, which was a year older than prescribed.

“It was an advantage because I was a little more mature than those I met in class who were age six,” Kwabena Nketia once recalled. His age seniority did not last long as he soon got jumped by a year for being exceptional in class.

In standard five came baptism and a lesser known story of how he extended his name. In order to further his education, baptism was mandatory for Kwabena Nketia; all the schools at the time were Christian. At his baptism he was asked to take on a Christian name. The only English and Christian names that came to him on the spot were Joseph and Hanson, which were the names of his childhood friend Owusu Sechere. Without any hesitation he chose those names and became Joseph Hanson Kwabena Nketia from that day. In an interesting twist of fate, he would later marry

the love of his life, Lily, whose uncle was Owusu Sechere; the man whose name he “borrowed.”

After primary six Maame Akua Adoma could no longer afford to further Kwabena's education. She appealed to his uncle, Yaw Gyima, who agreed to pay for Kwabena's four-year Senior School fees on condition that he moved from his mother's house and stayed with him where he could be of service.

Yaw Gyima was a non-literate Kumasi-trained butcher with a penchant for the British colonial lifestyle to which he had attuned himself. Some of Kwabena's duties to his uncle included making tea and cutting a slice or two of bread for him. Unable neither to read nor write English, even though he could read Twi at a slow pace, his uncle Yaw Gyima would occasionally have Kwabena write letters for him instead of going to licensed letter-writers of the colonial days. In addition he would have Kwabena wade through the pile of documents prepared for him by the local letter-writers whenever he needed to refresh his memory on his debtors and exactly how much they still owed.

Kwabena Nketia never forgot the “village” that raised him. He paid ode to his mother Akua Adoma, his father Akwasi Yeboa, his Grandmother Nana Nyarko, and his Uncle Yaw Gyima, by naming his first 4 children - in that order - after them.

His personal story was interwoven with his life's work; he was always aware of this and fully embraced it. When he became a Research Fellow at the University of Ghana in 1952 and started to collect funeral dirges, his grandmother Nana Wurukye recalled one she had sang for his uncle Yaw Gyima when he passed away. He included this dirge in his book, *Funeral Dirges of the Akan People*, published in 1955.



Prof Nketia teaching at the Royal Conservatory of Music in China



“DON'T COPY MY MUSIC!”

From 1937 to 1945, Kwabena Nketia attended the then Presbyterian Training College & Theological Seminary at Akropong. He got accepted after an examination which unbeknownst to him was ranked. He later discovered he came second overall nationally in the exam. It was at Akropong that he had a chance encounter that changed his life's course.

In Akropong, Nketia met and had a conversation with Dr. Ephraim Amu who had been dismissed as director of the college three years prior for insisting on wearing traditional clothes. To Amu, Nketia expressed his desire to compose and study music and received in return an unforgettable response: “Young man, don't copy my music!” Dr. Amu expounded his warning by advising Nketia to go home and study closely the traditional music of his people and find originality there. These indelible words from Dr. Amu were the words Nketia always credited for his career trajectory.

Amu's advice led Nketia back to his grandmother Nana Wurukye, a leader of an Adowa singers troupe, to study under her feet. Nana Wurukye, who along with his mother, was responsible for enrolling him in Primary school, took him through rigorous study of traditional music.

He transcribed these songs from his grandmother in addition to others from “Grandmothers” in the Asante Mampɔn area and put together a manuscript: Funeral Dirges of the Akan People. It was the discovery of this

manuscript by Ida Ward from the School of Oriental and African Studies (SOAS) during a visit to Ghana that earned him a scholarship to study phonetics at the School of Oriental and African studies in London (1944 - 1946). He travelled to London by ship on a journey that took two weeks and was fraught with the possibility of danger. It was during the Second World War, so a navy steamer went ahead of the ship to protect them. It was at this defining moment of his life that he composed the song Monkamfo No (1945) as an expression of his gratitude to God for how far he had brought him and an acknowledgement that only He could see the journey through to a successful end.

While he was in London as a student, Nketia met Nkrumah, Ako Adjei and several others who were all part of the African Students Union. At SOAS he studied linguistics, anthropology, and music and spent three more years in the school teaching Twi (1946 – 1949). He then went on to study at Birkbeck College, University of London, and Trinity College of Music, London, to obtain his Bachelor of Arts degree. Nketia returned to Ghana after his education and took up the appointment of Acting Principal at the Presbyterian Training College in 1952. He also served as the Secretary of the Presbyterian Literature Committee.

In 1958 he went to the United States, attending Columbia University, Juilliard School of Music, and Northwestern University to do courses in musicology and composition for a year before returning to Ghana.

“

“Young man, don't copy my music!”

These indelible words from Dr. Amu were the words Nketia always credited as responsible for his career trajectory

”



Pittsburgh



“SMALL NTI,” KWABENA & LILY, AND FAMILY

Kwabena and Lily were next-door neighbours in Asante Mampɔn. Lily was an extrovert who loved music and along with some of her brothers and sisters was in the local singing band. She was her vibrant self whenever she would converse with Kwabena outside but would go into hiding any time he came visiting her house. She was not a shy person, so Kwabena began to suspect her hiding shenanigans were perhaps because she did not want to blow her cover on how she felt towards him. She later confirmed this.

During the Second World War, the entire student body of Agogo Girls' School where Lily was studying, was moved to Akropong. The Agogo students were housed in the old seminary building where Nketia received his catechist training. They could only catch glimpses of each other when there was a performance at the school. Lily featured prominently in some of these performances and always found a way to sit beside Kwabena when she was finished with her part. She was such a charming and smart little girl that Kwabena's colleagues, Agyiri Paul, Kwaku Yebo and C. K. Dovlo, nicknamed her “Small Nti” and teased him with it any time she passed by.

While Kwabena was abroad in London, Lily enrolled in the Teacher Training College at Agogo, building her own career. Kwabena later said to her, “For tactical reasons I did not write personal letters to you while you were still in school but I heard about you from other sources, occasionally from Emily Asihene, and now and then unknown to you, also from your guardian uncle Owusu Sechere.”

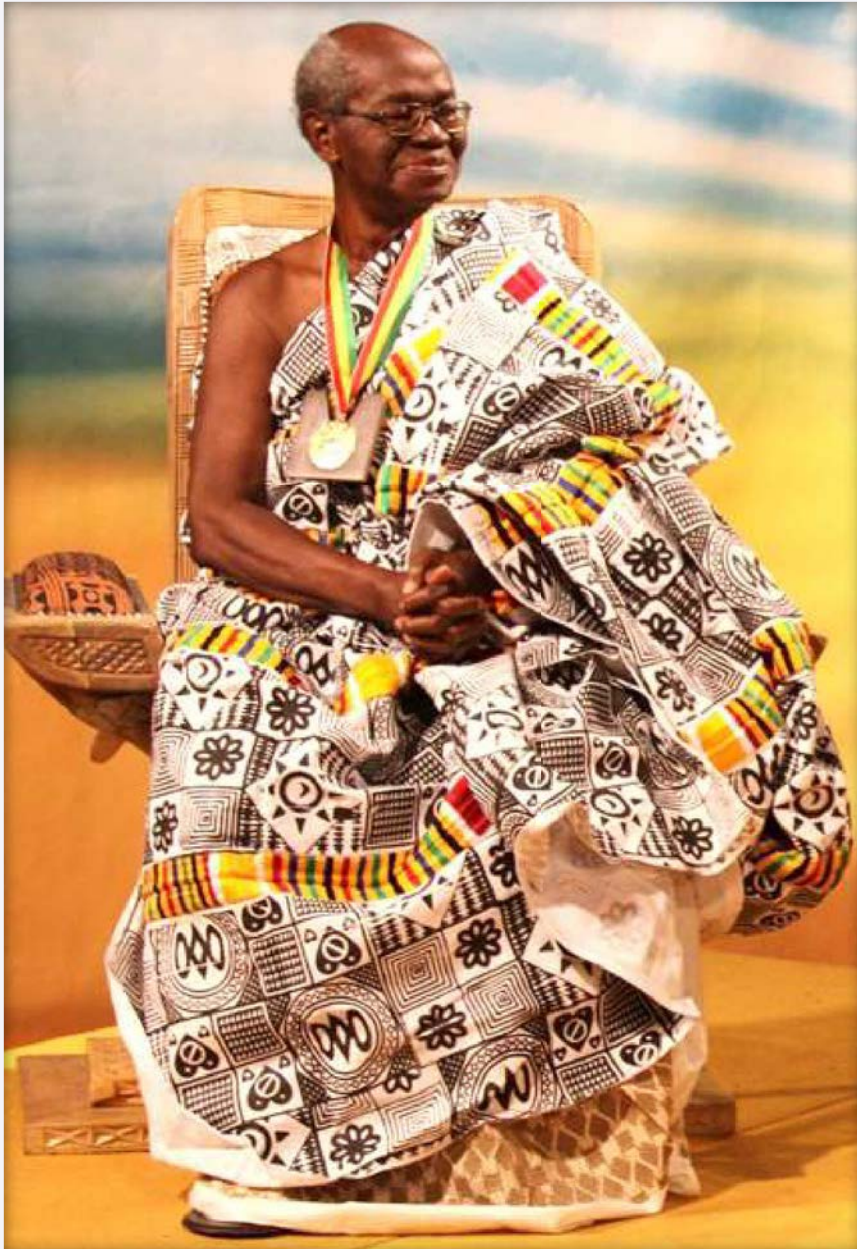
On the 6th of January 1951 at the Mampɔn Asante Presbyterian Church, he married the love of his life, Lily Akosua Agyeman Dua. The wedding was a historic one; it was the first church wedding in the family. It was officiated by Rev. C. K. Dovlo. The union was blessed with four children: Akosua Adoma, Kwabena Yeboa, Naana and Kwame Gyima. Kwabena, Lily, and Kwame passed away in Nketia's lifetime and he was survived and loved to the end by Akosua, Naana, Nana Adjoa, seven grandchildren and nine great grandchildren.



Prof and Mrs Lily Nketia wedding group picture



Wedding





“PROF”

Kwabena Nketia's career run the gamut of scholarly and creative achievement with a great many pioneering notches in his belt. He was a composer, ethnomusicologist, author, linguist, poet, publisher and teacher who had far-reaching influence in academia and beyond.

In 1952, after returning from London, Nketia became a research fellow at the University of Ghana sociology department. This fellowship was established by Prof. K.A. Busia, then the head of the Department of Sociology, under an African Studies unit of the department. The unit was later absorbed into the Institute of African Studies. Nketia rapidly rose through the ranks at the University of Ghana, Legon – from senior research fellow in 1959, to associate professor in 1962, and finally a full professor in 1963. Two years later he was appointed the first African Director of the Institute of African Studies, succeeding Thomas Hodgkin. He served as director from 1965 to 1979.

Prof. Nketia often remarked that Ghana's first president Dr. Kwame Nkrumah “understood art as a political priority.” Nkrumah engaged the likes of Kwabena Nketia and legendary playwright and dramatist, Efua Sutherland, in a shared vision to imbibe African musical traditions, stories and culture in the national psyche. Nkrumah called upon Nketia on a myriad of occasions. Indeed at many state functions Kwabena Nketia served as a linguist and/or director of the fontonfrom drummers.

In the Nkrumah years, Nketia composed the seminal “African art music” piece, Republic Suite. Republic suite was written to commemorate Ghana's first Republic Day. It was premiered with Nketia on the keyboard and Charles Simmons on flute before a select audience including Kwame Nkrumah on 1st July 1960. This event was held at the Great Hall of the University of Ghana.

Republic Suite became one of many “African art music” compositions Kwabena Nketia wrote that ingeniously hybridised a variety of Western and African instruments. Some of his most notable compositions in this genre include the Builsa Work Song (1960), Dagarti Work Song (1961), At the Crossroads (1961), Owora (1961), Volta Fantasy (1961) and Contemplation (1961).

By the latter part of the sixties, Kwabena Nketia—or “Prof” as he became affectionately called by many—had gained a formidable reputation for his work. In 1969 he was quickly tenured by the University of California, Los Angeles (UCLA). UCLA valued Prof so much they allowed him to commute between the University of Ghana and UCLA even though he had been fully tenured by them. He eventually retired from the University of Ghana and moved to UCLA full-time.

Relentless in his life's purpose, Prof rarely took time off. After retiring at age 65 from UCLA, he accepted a position as Andrew W. Mellon Professor and chair of the Department of Music at the University of Pittsburgh where the retirement age was 70. His impact has been felt in many halls of academia, serving as a visiting professor at Harvard University, Cornell University, Swarthmore College, China Conservatory of Music, University of Brisbane in Australia and many more.

In 1992 he returned to Ghana after retiring from the University of Pittsburgh and founded the International Center for African Music and Dance (ICAMD), based at the University of Ghana. After his third “retirement”, he continued to be active well into his nineties. Till Prof left us, he would religiously go to Legon every Tuesday for weekly office hours at the institute of African Studies.



LEGACY

Prof was the epitome of prolific, with more than 80 musical compositions to his credit including the anthem of the University of Ghana and many choral pieces sung in churches and taught in schools.

Some of his well-known choral pieces include: Adanse Kronkron, Mmɔborɔ Asem, Monna No Ase and Monkamfo No. Other vocal works with piano accompaniment include: Yaanom Montie, Onipa Dasani Nni Aye, Onipa Beyee Bi, Yiadom Heneba, Mekae Na Woantie, Maforo Pata Hunu, ɔbarima Nifahene and Asuo Meresen.

Powered by years of tremendous field research on African music, Prof has over 200 publications to his credit. He wrote creatively and academically in Twi and English for several decades. "His 1974 book, 'The Music of Africa,' is widely considered a definitive historical study. 'Ethnomusicology and African Music,' a collection of his writings published in 2005, is used in classrooms throughout Africa and across the world" - the New York Times stated unequivocally in his obituary.

Kwabena Nketia was a titan in the world of ethnomusicology, and a lot of his life's work has been widely considered groundbreaking. His concept and interpretation of time and rhythmic patterns in Ghanaian and other African folk music were revolutionary, and became the standard for researchers and scholars around the world. His work to reconcile the melodic and rhythmic elements of African folk music with contemporary music spurred a new kind of compositional technique for African musicians and academics, worldwide.

His tall list of awards include: Prince Claus Award for Distinguished Service to Culture & Development, Cowell Award of the African Music Society, Companion of the Order of Star of Ghana, Grand Medal of the Government of Ghana (Civil Division), ASCAP Deems Taylor Award for his book on the Music of Africa, IMC-UNESCO Music Prize for

Distinguished Service to Music, and more. He served on bodies such as the Arts Council, The Academy of Arts and Sciences where he was a founding member, and many more.

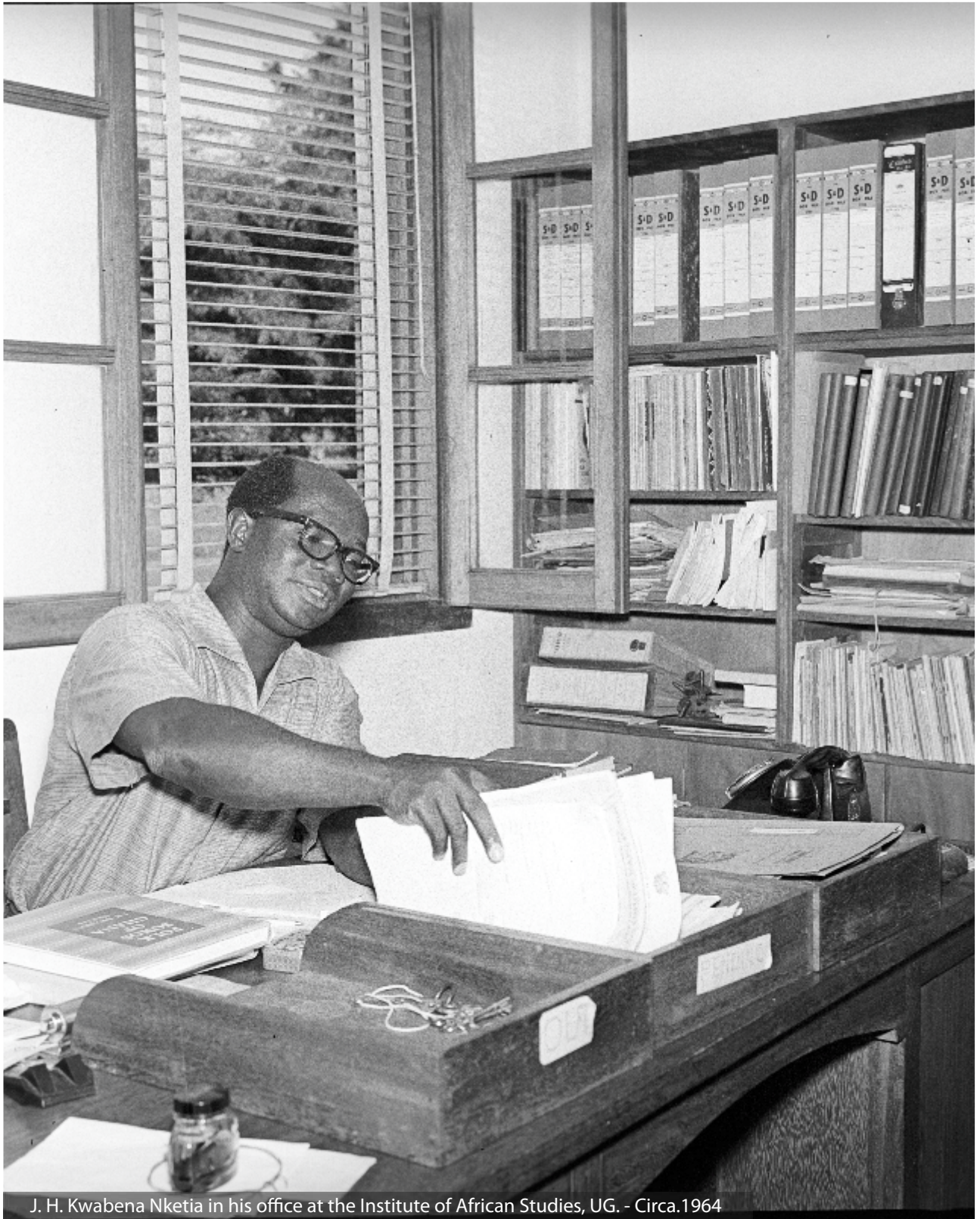
Prof formed lifelong friendships with creative kindred spirits such as Dr. Efua Sutherland, Prof. Mawere Opoku, Prof. Ama Ata Aidoo, and many more Ghanaian greats. Many of these friendships led to pivotal collaborations that shaped African music, dance, drama, writing and culture as a whole. He joined Efua Sutherland in establishing AFRAM publications which remains active till today. He remained a board member and attended his final AFRAM meeting less than two weeks before his passing.

His children, Akosua and Naana, remember that anytime his mother Akua Adoma visited his home at Legon and she saw a plane in the air she would wave and say, "Kwabena Nketia a wanya ne ho no na ɔreko no oo," which was a humorous expression to tell the tale of a son who touched all of the continents on planet earth.

Prof had many delightful idiosyncrasies. He ate fufu almost daily, albeit with a spoon and fork. He would always watch the Black Stars with delight and kick his feet in anticipation of a goal. He resided in a modest home in Madina. On Sundays he attended the Immanuel Presbyterian Church in Madina where they often sung his choral pieces. He granted genuine audience to strangers, academics, the wealthy, the downtrodden, hiplife singers, classical music composers, his great grandchildren, and the world at large.

His sense of humour persisted throughout his 97 years on earth, and he often had his audiences in stitches recounting many anecdotes of a legendary life not even he who lived it could have fathomed.

J.H. Kwabena Nketia was born with no silver spoon in his mouth, lived fully with no regrets and built an undeniable legacy that will forever leave an impression on humanity.



J. H. Kwabena Nketia in his office at the Institute of African Studies, UG. - Circa.1964



Kwabena Nketia and daughter Akosua



TRIBUTE TO A LOVING FATHER BY CHILDREN

Blessed are those who die in the Lord from now on, Yes, says the spirit, they are blessed indeed for they will rest from all their toils and trials, **for their good deeds follow them (Revelation 14:2).**

Our father was a statesman, a renowned scholar and ethnomusicologist, but to us he was just Daddy. A father who loved us, who cared for us and who did everything in his power to see to our education to the highest levels.

Daddy was a good listener and very supportive of our respective career paths. He kept an eye on us as we followed our passions. He was always there for us, from childhood to adulthood.

Dad was our 'Father Christmas'. He travelled all over the world and always returned home with suitcases full of clothes, shoes, books and toys. We always looked forward to his home-coming. He had such a generous heart and we just loved it when he went shopping with us. He would literally drop everything on the shelves into the shopping cart! During our secondary school days we had to sit on our 'chop boxes' to be able to lock them.

His generosity went beyond his nuclear family. He financially supported countless of disadvantaged children through school, some of whom became part of our household. Even during his retirement he was still a blessing to humanity. Daddy was a father and grandpa to many.

The name Nketia always invoked some instructions from our seniors and our respective teachers. We went through so much pressure. In form one Akosua was asked to sing and dance when she mentioned her name. In form, two she was asked to conduct a House choir. She was conscripted as a cultural dancer from form one to five in Achimota School. She was also forced by her music teacher Mr. Essah to do O-level music instead of history, which she preferred. Naana almost lost her self-confidence because she could not play any musical

instrument like her siblings. "How could the daughter of Prof. Nketia not play the piano?" Naana's music teacher Mr. Adjah asked. It was the late Efua Sutherland who encouraged her to be proud of her uniqueness. Many years later our sister Nana Adjoa experienced similar whiles in secondary school; great expectations and high standards came with carrying the Nketia last name. She sorely misses Daddy's comforting prayers and blessings each time she would leave Ghana to return to the United States.

Our father worked very hard in his career. He did extensive research all over the country. He spent long hours in his study and was always the last to retire to bed; sometimes in the early hours of the morning. His mental alertness at the age of 90 and beyond was remarkable. Dad always thanked God for a conscious mind.

Our home was like a research center, with people from all walks of life coming in to see him. Daddy was very generous with his knowledge, spotting potential in others and spending time to nurture and mentor his protégées.

We recall the many night rehearsals for piano recitals and various concerts that took place in our childhood home. Geoffrey Boateng would sing solo pieces with piano accompaniment by "Yours Truly" who would gently play on a brand new piano he had brought from England. When we became a nuisance during these rehearsals he would send us off to bed at 6.00pm. And of course we did not sleep. We jumped on the mattresses until we finally slept from exhaustion.

Living with our parents was such fun. They really loved and respected each other. We never saw them fight or quarrel. All we experienced was love, understanding,

peace and joy. There were hilarious moments such as when Ma dropped Daddy off at the Institute of African Studies and the absent-minded professor carried his wife's handbag to his office. He thought it was his briefcase!

Daddy almost always forgot to comb his hair. As an antidote, our mother Lily made sure there was always a comb in his car and at the office. In his later years he had an aversion to barbers. What was left on his scalp would grow, fall off and grow again. God was his barber!

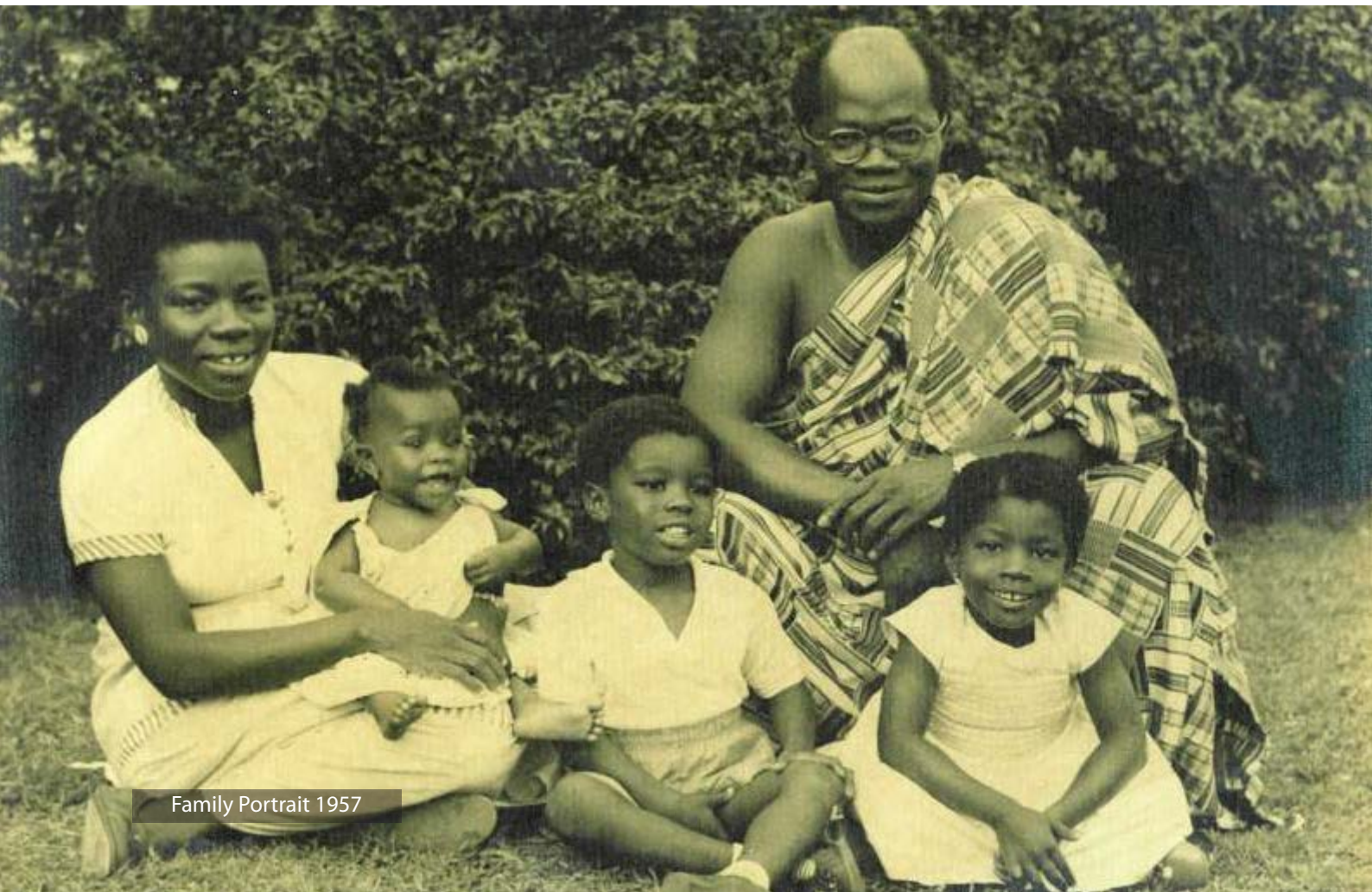
Daddy's favourite hobby was soccer. He told us he was an outstanding footballer in his school days. He spent his leisure hours watching soccer on TV. He is probably the only soccer fan who watched the game in stone silence. No shouting, no gestures except an occasional kick in the air.

After our mother passed away in 2008 we developed a closer bond with him. Daddy became a father and mother to us, as well as a confidant. We were like friends and had engaging conversations, special times of prayer and family get-togethers where he broke out of his quiet disposition and danced. Looking back, the exhortation he shared with us at his 97th birthday lunch last year was his farewell speech. He advised us to continue to live in harmony and to take care of each other.

Daddy lived a full and satisfying life. He lived to see his grandchildren and great-grandchildren. He was our hero.

Daddy, you have left a legacy of giant footprints in the sands of time. You will forever be in our hearts.

AGYA PA, MO NE ADWUMA PA!



Family Portrait 1957



TRIBUTE BY

SON-IN-LAW: REINDORF BAAH PERBI

Aloneness (as an in-law) is a feeling that comes from time to time, but what more homely consolation from the fact that the one who gave approval for the relationship to be confirmed was himself a lone-ranger, as it were, born alone to his parents.

Asuo twa ɔkwan, ɔkwan twa asuo; ɔpanin ne hwan? Yebɔɔ kwan no kɔtoo asuo no, Asuo no firi tete asuo no firi ɔdomankoma a ɔbɔɔ adeɛ.”

The first few lines of this Twi saying might sound like a justified puzzle to a wonderer as to which indeed precedes the other: the path that meets the river, or the river that crosses the path, but my recall of our Lord Jesus' word to Nicodemus: the wind blows where it wills; you hear the sound of it, but you don't know whence it comes, or where it goes; so it is with every one who is born again” appears to do more justice to my feeling of trying to unearth the genesis of my relationship with my father-in-law Emeritus Professor J. H. Kwabena Nketia than the former. The marriage certificate in 1977 is surely evidence of a beginning, being the conclusion of the performance of the traditional one a few months before that date. But apparently there was a beginning well before then, unknown to me at the time.

Besides “meeting him” in the pages of Twi books we studied in Primary School authored by him, as well as when taking Twi Language to O-level GCE examination in the 60s, under the tutelage of Mr. D. R Essah who also taught me Music, he very much must have been a personality I encountered when, having been invited to be one of two small boys to practise the soprano part of a song composed by the Late Rev. R.O. Danso and being rehearsed to commemorate the visit of the Queen of England to Ghana in November 1961, I must have met him in the orchard of the late Dr. Oku Ampofo. The sitting room of Dr. Oku Ampofo was the place for rehearsals, in the very spacious green compound at Abotakyi, near Mampong Akuapem.

Prof had been a regular participant of the pool of ideas and thoughts shared at Dr Oku Ampofo's residence by the famous Akuapem 6. My late Uncle Rev. Samuel Kwame Aboa had attracted the late Mr. Agyabeng, a music-talented teacher from the Akropong Presbyterian Training College, to join the staff at Mampong Akuapem Presbyterian Middle School, and Mr Agyabeng had introduced us to the music of Dr. Ephraim Amu and Prof. Nketia, among others.

As fate had it, I was to meet his lovely elder daughter Akosua Adoma on Legon campus as an under-graduate student when we both were active members of the University Christian Fellowship. Falling in love, and assured of the Lord's purpose for our lives, we tied the knot on 19th March, 1977, as indicated above, with the full blessing of Prof. and his late wife Auntie Lily Nketia and the rest of the family - a wedding made even more spectacular by Daddy conducting the Orpheus Choir in singing one of his own compositions: Agya Nyame adom ahwe yen, an acknowledgement of uncertainties in the marriage path about to be trodden, the Almighty alone being the all-knowing, a commitment to Him, and a prayer that He would bless the path.

And hasn't He?

It has been a “father and son” relationship of openness and welcoming all the time, of support and stimulation. A privilege of having him as a father, additional to one's own biological father.

Kwabena Nketia Saaben,
Ɔsafohene a woaben,
Ɔbaakofo a okum esono ma amanfo twitwa we;
Animtew ne den?
Ahobrease;
Nkuranhye;
Adwumaden;

Kwabena Nketia Saaben,
Ɔdɛɛfo a n'ani sɛ nea Onyame aye ama no na ɔye ho dwom, bɔ no asabran;
Dwomkyerɛwfo, dwomkyerɛwfo,
Ɔdwontofo ne sankubɔfo.
Twi nhoma kyerɛwfo ninpɔn; kyerekyerɛfo panyin
Ɔmanpɔnni a ɔde ne ba kɔmaa aware wɔ Mampɔn,
de woo adodowpɔn.
Mampɔn Kontonkyi, ɔbo a ehi akuma;
Kaakaamotobi a mmofra suro no:
Yɛahwere ade;
Mampɔn Kontonkyi; wo ti ye wo yaw a, wo suan wo nankroma;
Ade atɔ yen ani;
Mampɔn Kontonkyi: yɛbenom nsu ben?
Yɛbenom Ɔpeafo kronkron, kronkron, kronkron.

Yɛadan nyisaa;
Nyisaa mmɔbro;
Nanso adom nti, “aboa a ɔnni dua, Onyame na ɔpra ne ho”.

Nketia Saaben,
Kurotwiamansa a ɔnye keka, ɔnkyerekyerɛ ne ho:
Odum kako a ne ntin wura nsɔɛ, dɔte, anwea, abo, ne nsu mu.
Akasabebu apɔnkyerɛne a wadan n'ani akyerɛ dan a
afei koraa na yerebehu ne tenten ankasa.

Onyame mfa wo kra nsie, kosi sɛ yebehiam bio.
Nantew brɛ brɛ, brɛ brɛ, brɛ brɛ.
Dammirifa due.



FOR GRANDPA: NSROMA A OPIE EWIA BY KWAME AMET TSIKATA

How does one pay homage to a giant?

It is such a profound privilege to be your grandson. Growing up I realized this quickly.

I could sense the reverence in their greetings and the admiration in their smiles. Even in my naivety as a child I understood it was such good fortune to be from your tree. So yes, I eagerly and unabashedly claimed you whenever and wherever I could.

I claimed you before I could comprehend the enormity of your life's work and how you followed your purpose tirelessly till the end. I claimed you before I heard a choral piece, a piano solo, and before I read a single line you wrote in your brilliant well-travelled books. I claimed you

before randomly stumbling on Maya Angelou's flattering description of you in *All God's Children Need Traveling Shoes*.

I claimed you because growing up in your home I saw firsthand that your humanity was just as impressive as your historic list of scholarly and creative achievements.

We remember you for your love, gentle candor, dedication, discipline—rising up early, working till the night grew old, committing to afternoon siestas—, unfailing humility, and above all your generosity.

Thank you for a life well lived and a legacy for humanity to cherish. Oni bie adamfo, Nyame nhyira wo.



TRIBUTE TO GRAAAAMP! FROM THE PERBI GRANDCHILDREN

For over 30 years you have been a constant figure in our lives, offering encouragement, wisdom, humour and inspiration. For a person who was world-famous, you had an uncanny ability to fade into the background and just be there for the people you loved. For a person who had a wealth of knowledge to share, you often chose instead to listen. "Knowledge puffs up," yet not so with you!

We all have precious memories of you.

Nana Yaw:

I remember being enthralled by this 'story book' type of grandfather as far back as my primary school days — you had done so much and been everywhere! In response to our request that you tell us all the countries you had visited, you sent us a neatly typed-out letter. It was

fascinating to read about the time when your itinerary literally sent you circling 360 degrees around the entire globe! We were proud to share you not only with the world, but also with our friends when you were the guest speaker during one of our Ridge Church School speech and prize-giving days!

I remember taking Nana Dear to see a doctor at Korle-Bu when I was still a medical student there and the surprise written on the faces of my senior colleagues when they realized my grandfather was an emeritus professor. "What?!" they exclaimed, "your grandfather was already a professor at the time when ours were unschooled farmers and fishermen?" It strikes me now, as it did then, how much farther my siblings and I see today because we stand on your rather high shoulders.

Every time I asked you what your secret was — the 'thing' that kept you going everyday, even as a nonagenarian, at a pace many youth cannot keep up with — you would humbly shrug your shoulders and say it was all just God's grace upon you and his Spirit moving you along. You took a special interest in my work with young people — whether it was coming over to Achimota School to help our Aggrey House choir perform a rendition of your 'Monkamfo No' in 1995 or being the patron of The HuD Group's annual classical / choral 'Hope Alive' concerts in more recent years. You encouraged my 'Youth Power' movement, sharing how many of your own greatest works were created in your 20's and 30's. You were relentless in your support, and I was so humbled that a stalwart of your nature would stoop to read my meagre youthful books. I remember my shock when you told me on the Sunday you attended the launch of my latest book, 'Thinking Outside the Window,' that you had already finished the copy I gave you the preceding Thursday!

It was hard to be away from family and to grieve alone when the news of your sudden eternal departure flashed on my phone. I took comfort and encouragement from your compositions. Monkamfo No proclaimed it plainly, "Praise Him!" Yes, in all things, even in your demise, we thank and praise the Almighty God. Adanse Kronkron reminded me of the sacred duty we have to bear witness to the fact that God has given us eternal life in His Son Jesus Christ (1 John 5:11-12). I have been awestruck and stirred by the missional theology in your works and will continue to soldier on. You were pragmatic in your Onipa Beyee Bi i.e. mankind comes to do only a portion of the work on earth and not all of it, and yet looked optimistically towards the future in Nkyirimma Nye Bi: latter generations should continue where our forebears left off. So we will, God being our helper! Yes, Anyele and I and your five great grandchildren from us (Agyina, Ashede, Adwenepa, Ahotew, Ahomka) are all grieving but we are also grateful and inspired!

Awuraa Amma:

I remember your generosity and how as little children we always looked forward to your visits to Ghana. Ma would make sure we had a nap in the afternoon so we could stay

awake in the evening and await your arrival at the airport. There was always a bag full of clothes, toys and ribbons waiting for us. You and Nana Dear never disappointed. You even brought me an electric sewing machine on one occasion! I was immensely proud to study about you when I entered the University of Ghana and more so when I learned that you had composed the University anthem just a couple of years prior! My children now feel the same kind of pride in school, as they see their great grandpa listed among the great and famous men of Ghana!

You always had a smile for us. Even the week before your departure when I came over and called out the nickname Nana K gave you Graaaaamp! you smiled and raised your hands a little even though you were not feeling tops, and posed for a picture with me. I'm still not used to the fact that you're gone. When I get to the entrance to your living room, as I open the door, I kind of look out for you and expect to see you seated in your favourite chair or about to appear from the corridor or the study. Aseye and Kafui tell me not to be too sad though because you're with Jesus now and you're very happy there. As for Bubu he has no idea what is going on but always exclaims "Great grandpa!" with a smile, whenever he sees your pictures on my phone.

Frank enjoyed the privilege of producing a studio recording of a selection of your musical compositions for your 90th birthday celebrations. Your calm nature and disarming smile often made him wonder "What's all the rush in life for? This man is living THE LIFE". To him you were was such an inspiration, and yet your presence was never intimidating. He just loved every opportunity to see you.

Nana K:

I remember fondly visiting you at your office on Legon campus as a kid, sharing tea and biscuits and getting your input on whatever was on my mind. While I was in Achimota School, you would compose poems for my Founder's Day performances and help me practice my adowa moves for Speech Day. From my college years, through becoming a working adult, starting a business, getting married, to most recently pursuing graduate education, you continued to be my confidant and one of

my absolute favourite people on earth. Oh, what conversations we had! Oh, what laughter we shared! With your passing, I am bereft.

Benedict also loved your willingness, nay, enthusiasm to engage in conversations on any topic that was of interest to him. He considers it a great privilege the time you spent exposing him to deeper insights on Ghanaian traditional polyrhythms and motifs.

Nana Nketia:

I remember how you would keep track of what was happening, often because Mama Akos kept you updated! Every time you would call, you would ask of a recent exam, new job location, etc. Eugenia and I will miss you terribly.

It is not unusual at a funeral to have people share wonderful memories of the dearly departed. What is remarkable in this case is that none of us have a single bad word to say about you. We never saw you angry; we never saw you frustrated; and if any of our choices disappointed

you in anyway, you never let on. The quintessential peace-maker, you were a living, breathing example of what the psalmist talked about in Psalm 34:12-14

12 Whoever of you loves life
and desires to see many good days,
13 keep your tongue from evil
and your lips from telling lies.
14 Turn from evil and do good;
seek peace and pursue it.

Graaaaamp, congratulations on a life well lived! A life spent in honour to God and in the service of your country. So no “Damerifa due” for you, instead we say “Mo ne adwuma. W'abeye bi. W'abeye bebree”.

We know that because of your faith in the Lord Jesus Christ, you are now in heaven and traditional African music has been introduced to the heavenly choir.

Thank you for your life and your legacy.





Perbi great grandchildren



TRIBUTE TO GRAAAAMP! FROM THE GREAT-GRANDCHILDREN

Aseye Eleblu

Great-grandpa was the father of our dear grandmother and grandfather of our sweet mother. I had always wanted to ask him how he got his bald spot on His head because he'd had it for as long as I had known him. He was a very kind man whom we never saw angry and was always ready to help anyone in need.

I remember going to visit him and seeing him eating Weetabix in his favourite chair. Grandma came to him, bowed like a subject before a king, and greeted him with the words "Emeritus!"; we all burst out laughing. Great-grandpa was so sweet.

I heard about the many songs that he wrote all over the world and I have learnt to play "Playtime"—one of my

favourite ones — on the piano. I'm sure it's playtime now in heaven after all the hard work here.

On our way to school the other day, we were listening to a quiz on the radio. On this occasion there was a question about someone who had won an award in a certain year. The correct answer begun with Emeritus Prof... As soon as we heard Emeritus we starting smiling because we knew what was going to follow. We only knew one Emeritus.

We are very proud to have had a great-grandpa like him. Most of my friends did not even get the chance to see their great-grandpas, but we did, and we are thankful to God for this rare privilege. Rest in perfect peace Great-grandpa. We love you.

Dela Mandla Tsikata

We all miss you Grandpa.
I miss you more.
We watched TV together.
You listened to me and answered all my questions.
You always smiled at me.
Now your seat is empty.
You were the best great grandpa.
I love you.

Kafui Eleblu

My tribute to Graaaamp!
He was the only great-grandpa I ever had.
He made some of the best music I ever heard. He made Ghanaian music, which has become very popular in my eyes. He was the father of Grandma Akos and the great grandpa of me and my cousins. We loved him very dearly. He will always be in our hearts. God bless him.
I am not going to worry much because I know that he has gone to heaven. AMEN!!!!.
We love you Graaamp!!!!.



TRIBUTE BY ALBERTA ANTWI-WILLIAMS (AKWELEY)

MHB 515 Thy way, not mine. O Lord,
However dark it be!
Lead me by Thine own hand;
Choose out the path for me.

Smooth let it be or rough,
It will be still the best;
Winding or straight, it leads
Right onward to Thy rest.



Grandpa as I affectionately called him, will forever be missed.

I can't fully express what he meant to me. He was a Grandpa, a father, a friend and most of all the one I could always come to.

I thank God for the opportunity of spending quality time with him in December 2018. I had felt in my spirit I should do something special for him and so I organized a party for him, which made him very happy. Little did I know that it was the very last time I would see him.

Grandpa I will really miss you. Nelly and Nina will miss you too. A life well lived.

Sleep well grandpa, till we meet again.



PROFESSOR J. H. KWABENA NKETIA NSUIE - JUDITH OPOKU-BOATENG

Aaaa! Na adeekyee yen sen nie a yeante etuo nka a
akoraboo afiri yen awora yi?
Yen dunsini abu we akwantimfi ama soafo ho aye na
ama yen;
Odomankoma wuo busufo tirimoodenfo aye saa aye
saa
ne Asante Mampɔn adehyee akye adee de amim adikan
de benkum atu dee ɔpekɔ

Na yereka na yaka no sen nie? Obi so wo a wonni ano
anka yewɔ bi ka
Opirimoo akom ate Benkakyie a ahemmtire fata no!
amma Katakyyie ahemmɔtire ahodwo!
ama Professor Kwabena Nketia akra atasefo ati
ɔnananom wo nseedo
Hmm! na yereka na yaka no sen nie?
Anka ense se eba no sa, nanso aba no sa
Asante Mampɔn adehyee mom ma yennyee baako
Mampɔn Kontonkyi Ɔboɔ a, ohi akuma nananom,
momma yenye baako oo
na see dee nnipa pe no eno ara nso na owuo pe

Ɔpanin Yeboa ne Maame Akua Adoma ba Kwabena
Nketia,
na woye esen keseɛ a amansan nsa di wo mu ahyenfire
Wo te ase no wosoo aba bebreɛ, boa boafɔ a amansan
nni no
Se yeka se obi te mpobi ano a, na eye wo Prof, efiri se
nnipa a wɔnam wo nsa so abeye akunin mu okunin
ɛboro ɔtwee ho nwi
Ebiem, se yereka se obi nso ye abusua mu gyefɔ a na
eye wo Professor Nketia

Wo mmoa, nkuranhye ne w'afutu pa ne w'adwen pa a
wo wɔ de ma nnipa nti,
Ansah Gyima abusua ne abusua ahodoɔ a woakyere
wɔn ɔɔ soronko se,
wo wuo yi dee, wɔnnyaɛɛ a, na nka eye daeɛ
nanso wɔnam hen kɔma no ba mu se daeɛ?
Tumi bi nni ɔdasani nsam oo, na ɔde akɔsi nsaman
kwan.

Eno nti dee wo mma, wo nananom ne w'adɔfo a ekeka
ho reka ara ne se,
nkwa wɔ ho yi, yemfa sika ntɔ, anka wɔbebo ɔwo bosea
de atɔ ama wo atena ase!
Nkwa wɔ ho yi, yemfa mogya ntɔ, anka wobetwetwe
wɔn mogya de atɔ ama wo atena ase, nanso wɔanya no
sa

Anuanom, adɔfo ne agyamfo, adwumayefɔ ne
asɔrefɔ a moabɔ dwa,
ennyee yen nsem na ewa o, na mmom yen adepa bi na
ate ayera
nti monsu yen bi na see adi beye wo a, ennim se adee
asa wo.
Prof, anka na aka abosome mmiensa ama woanya
aduokron nnwɔtwe
ena wokaa nkyene guuie.

Woaye bi, eno nti dee yereka ara ne se Onyankopɔn mma
wo nkwa boɔ nye den wɔ ne nsam
na emma wo atenaɛ pa mma yen.
Professor Kwabena Nketia, da yie!









TRIBUTE TO JOSEPH HANSON KWABENA NKETIA
PROFESSOR EMERITUS OF ETHNOMUSICOLOGY BY
NANA ADDO DANKWA AKUFO-ADDO
PRESIDENT OF THE REPUBLIC

One runs out of adjectives describing this noble Ghanaian. A few come readily to mind, though – composer, ethnomusicologist, writer, scholar, instrumentalist, and, above all, Ghanaian patriot and pan-African activist.

Joseph Hanson Kwabena Nketia, after his education at home, pursued his dreams at famed institutions of learning in the United Kingdom and the United States. He realised his dream of becoming a world-renowned composer and ethnomusicologist. His work in the field of music has been globally acknowledged. Indeed, such was his impact that, today, his concept and interpretation of time and rhythmic patterns in Ghanaian, and other African, folk music have become the standard for music scholars around the world, complementing that of another Ghanaian musical legend, Ephraim Amu, *Owura Amu*, his mentor, whose work and legacy he sought to embellish and entrench. Such is the quality of the man whose life we are celebrating, and to whom I have the honour of decreeing a state funeral, a man who belongs to the ages.

Professor Nketia gave us formidable cultural capital to fortify our unique African identity, forge a great Ghanaian nation, and pursue our historic pan-African vocation. His life's achievement is a salutary message for the youth, that the sky is the limit for anyone who wants to work hard. Indeed, his life's experiences point to the crucial significance of education. He advocated for a Ghana where holistic cultures and identities play key roles in how to navigate the challenges posed by globalisation. A lifetime of admirable scholarship earned him the supreme accolade of Professor Emeritus.

For me, I am confident that, if we apply the works of Professor Nketia in helping to reclaim the past, in order to nourish the present and to seize the future, we shall be further emboldened to construct a modern, democratic nation based on equity, respect, self-worth and inclusion. We will then build a new Ghanaian civilization, a Ghana Beyond Aid, which will witness a new flowering of Ghanaian art and culture.

I thank him for the constant warmth of his reception of me, and the avuncular advice he would share with me.

He has left behind a strong, united family with his gifted daughters, and, on behalf of the government and people of Ghana, I extend our profound condolences to them on their irreplaceable loss, and wish Professor Emeritus Joseph Hanson Kwabena Nketia peaceful rest in the bosom of the Almighty. He deserves it.

Accra, 29th April, 2019





TRIBUTE BY THE GOVERNMENT OF GHANA

"Let not your heart be troubled: ye believe in God, believe also in me.

²In my Father's house are many mansions: if it were not so, I would have told you. I go to prepare a place for you.

³And if I go and prepare a place for you, I will come again, and receive you unto myself; that where I am, there ye may be also." John 14:1-3

A devout Christian, an outstanding Ghanaian, who served his country, Africa and humanity with dignity and humility, has left us to join his Maker.

Emeritus Professor Joseph Hanson Kwabena Nketia was born on the 22nd of June, 1921 at Mampong in the Ashanti region. As the only child, he was raised by his mother and maternal grandparents after his father died. He credited his grandparents as his first music teachers. He is survived by three daughters, Akosua Adoma Perbi, Priscilla Naana Nketia and Adjoa Nketia; seven grandchildren; and nine great-grandchildren. His wife and their two sons, Kwabena Yeboa Nketia and Eric Kwame Gyimah Nketia, died before him.

He was a composer, ethnomusicologist, and a writer. He has over 200 publications and more than 80 musical compositions to his credit.

EDUCATION

He received training in European music theory as a high school student at the Presbyterian Training College in southeastern Ghana. In 1944, he was one of 20 Ghanaians in the first class awarded Britain's Commonwealth scholarship, which sent him to England to study linguistics at the School of Oriental and African Studies. He also took classes at the Trinity College of Music and Birkbeck College at the University of London.

In 1952, back in Ghana, he accepted a research fellowship in African studies at what is now the University of Ghana and traveled throughout the country recording

musical performances and festivals. He began developing interdisciplinary programs at the university that explored the intersections of language, dance, music and folklore.

Professor Nketia traveled to the United States for the first time in 1958, on a Rockefeller Foundation fellowship; over the course of a year he studied at Juilliard, Columbia University and Northwestern University, and developed relationships with such prominent American musicians and folklorists as Charles Seeger and Henry Cowell.

CAREER

In a career stretching back to the 1950s and continuing into his 90s, the late Emeritus. Nketia wrote hundreds of articles and books in English and Twi, on topics ranging from music theory to folklore, as well as scores of compositions. He held professorships at the University of California, Los Angeles; the University of Pittsburgh; and the University of Ghana, where he helped shape the curriculum after Ghana broke free from British rule.

His 1974 book, "The Music of Africa," is widely considered a definitive historical study, and "Ethnomusicology and African Music," a collection of his writings published in 2005, is used in classrooms throughout Africa and across the world.

As a composer, Professor Nketia wrote music for choirs, solo voices and instrumental groups that used both African and Western instruments. His music was particularly informed by the sounds of Ghana, but he integrated influences from across the African continent.

In his academic work, the late Emeritus espoused a Pan-African ideology even as he insisted on the multiplicity of sub-Saharan cultures.

“The most important characteristic of this family of musical traditions is the diversity of expressions it accommodates, a diversity arising from different applications of common procedures and usages,” he wrote. “The music of Africa, like its language, is, so to speak, 'ethnic-bound.' Each society practices its own variant.”

Professor Nketia devised ways of using Western techniques to document and analyse African music while preserving its indigenous characteristics. He revolutionised how the rhythms of sub-Saharan African music are transcribed, employing the 6/8 time signature rather than a simple two-beat measure. And his studies went beyond rhythmic analysis. He made a point of championing the diversity of harmonic languages used throughout Africa as well.

Robert Farris Thompson, a professor emeritus of Art History at Yale University, wrote in an email that Professor Nketia was “one of the finest scholars in all of post-colonial Africa,” adding, “He showed that the African history of music was a sacred tradition revealed.”

Professor Nketia performed “The Republic Suite,” perhaps his defining musical composition, at Ghana's Republic Day Concert on July 1, 1960, celebrating the election of his friend, Dr. Kwame Nkrumah as the nation's first president. The suite's formal elements aligned it with Western classical music, but many of its melodies were drawn from traditional songs recognizable to Ghanaian listeners.

Professor Nketia became the deputy director of the University of Ghana's new Institute of African Studies in 1961. Three years later, having attained tenure as a full professor, he became the first African to serve as the Institute's director. Soon after, he became the founding

director of what is now the School of Performing Arts, and he filled its faculty and research positions with prominent Ghanaian artists, including the playwright Efua Sutherland, the author Ama Ata Aidoo and the choreographer Albert Mawere Opoku.

In 1992 he founded the International Center for African Music and Dance, an archive based at the university.

Tireless in his scholarship, he delivered lectures at universities on five continents well into his later years and published his last book, “Reinstating Traditional Music in Contemporary Contexts,” in 2016, on the eve of his 95th birthday.

He was Acting Principal of the Presbyterian Training College, Akropong Akuapem, First African Director, Institute of African Studies, University of Ghana, Professor of Music, University of Ghana, Professor of Music at UCLA, Horatio Appleton Lamb Visiting Professor at Harvard University, Visiting Cornell Professor at Swarthmore College, Distinguished Hannah Professor of Integrative Studies at Michigan State University, East Lansing, Visiting Professor at the University of Brisbane in Australia, Visiting Professor at the China Conservatory of Music, Beijing, Andrew Mellon Professor of Music at the University of Pittsburgh, and Langston Hughes Professor at the University of Kansas, Lawrence.

He was the Chancellor, Akrofi-Christallor Institute of Theology, Mission and Culture, Akropong-Akuapem, a Foundation Fellow of the Ghana Academy of Arts & Sciences, Honorary Fellow of the Royal Anthropological Society of Great Britain, and Ireland, Honorary Member of the International Music Council (IMC-UNESCO), Honorary Fellow Of the Pennsylvania Chapter of Phi Beta Kappa, Honorary Member of the Pan-African Writers Association (PAWA), Member of the International Jury for the Proclamation by UNESCO of Masterpieces of Oral and Intangible Heritage of Humanity, and Board Member of the National Commission on Culture, Republic of Ghana.

AWARDS

Professor Nketia was the recipient of many awards and worked with a number of international cultural organizations, including UNESCO's International Commission for a Scientific and Cultural History of Mankind

His numerous Awards included Cowell Award of the African Music Society, Companion of the Order of Star, Ghana, Grand Medal of the Government of Ghana (Civil Division), Ghana Book Award, ECRAAG Special Honour Award (1987), Ghana Gospel Music Special Award (2003), ACRAAG Flagstar Award (1993), ASCAP Deems Taylor Award for his book on the Music of Africa, IMC-UNESCO Music Prize for Distinguished Service to Music, Prince Claus 1997 Award for Distinguished Service to Culture and Development, the Year 2000 Distinguished

Africanist Award of the African Studies Association of the USA for Life-long Devotion to African Studies, and Dlitl (Honoris Causa) of the University of Ghana.

CONCLUSION

As we part ways with our hero on this solemn occasion, let the lessons of his desire to work for our dear nation on many fronts guide how we recommit ourselves to the national course.

He will always be remembered for his commitment to honesty, integrity, loyalty and hard work. Emeritus Professor Joseph Hanson Kwabena Nketia fought a good fight, and finished the race well.

Till we meet again, Rest in Perfect Peace!
Dahirifa Due!!!





PROFESSOR J.H. NKETIA - MUSIC MAN OF AFRICA BY HIS EXCELLENCY JOHN AGYEKUM KUFUOR

J.H. Kwabena Nketia was an extraordinary participant in the great cultural and political movements of the Gold Coast years, before the country became independent Ghana in 1957.

The leaders and protagonists of those movements, which included Kwame Nkrumah, J.B. Danquah, Kofi Abrefa Busia, and Akwasi Amankwa Afrifa of his own home-town of Asante Mampong, were not the best of friends with each other, but Nketia was the best of friends to all of them, notwithstanding their political differences. Since these leaders were also intellectuals and some were academics connected to the University of Ghana, whose anthem Nketia composed, it had to be with great humility and genuine interest in cultural development for him to have earned their respect.

Virtually all Ghanaian governments from Nkrumah's to Akufo-Addo's, universities within and outside Ghana, major cultural institutions and multilateral ones like UNESCO, and choral groups of the orthodox and unorthodox churches have recognized his contributions. Few individuals have had such wide recognition of achievement before their demise.

It is in this spirit that we celebrate his passing at this great age.
May he live long in our memories and history.

Prof, rest in peace!!



TRIBUTE TO PROF. J. H. NKETIA

FROM AFRICAN MUSIC SECTION (AFMS) IN THE SOCIETY FOR ETHNOMUSICOLOGY (SEM)

The co-chairs and membership of the African Music Section of the Society for Ethnomusicology honor a quintessential humanist, Professor Emeritus J. H. Kwabena Nketia, whose exemplary work built bridges between his home country of Ghana, Africa, and the world. Generations of scholars and composers continue to benefit from his seminal scholarship, his choral and instrumental compositions, and his leadership in educational institutions advancing the multidisciplinary study of Africa, particularly African music and dance.

In recognition of his unparalleled record in academia, the African Music Section instituted the Kwabena Nketia Book Prize, first awarded in 2009. In our collective grief, we are encouraged that Professor Nketia is undoubtedly a “gift that keeps giving” and that all those whom he inspired to study and create African music will take up the mantle and continue the work he began. Collectively we say:

Otweaduampɔn Nyankopɔn
Ɔdomankoma a ɔbɔɔ adeɛ
Ma wo mo ne yɔ
Nananom nsamanfoɔ
Ma wo mo ne yɔ
eye nokore
Wo kaaɛɛ ampa se

Nipa beyɛɛ bi
Na wammeye ne nyinara

The Omnipotent God
The Creator of all things
Says congratulations
Our Ancestors
Say congratulations
It is true
You affirmed the wisdom
of our forebears
As humans
There is so much to one's
achievements

Professor Kwasi Ampene (Chair-University of Michigan)
Professor Stephanie Shonekan (Outgoing Chair-
University of Massachusetts-Amherst)

Professor Scott Linford (Incoming Chair-University of
Cincinnati)



TRIBUTE FROM

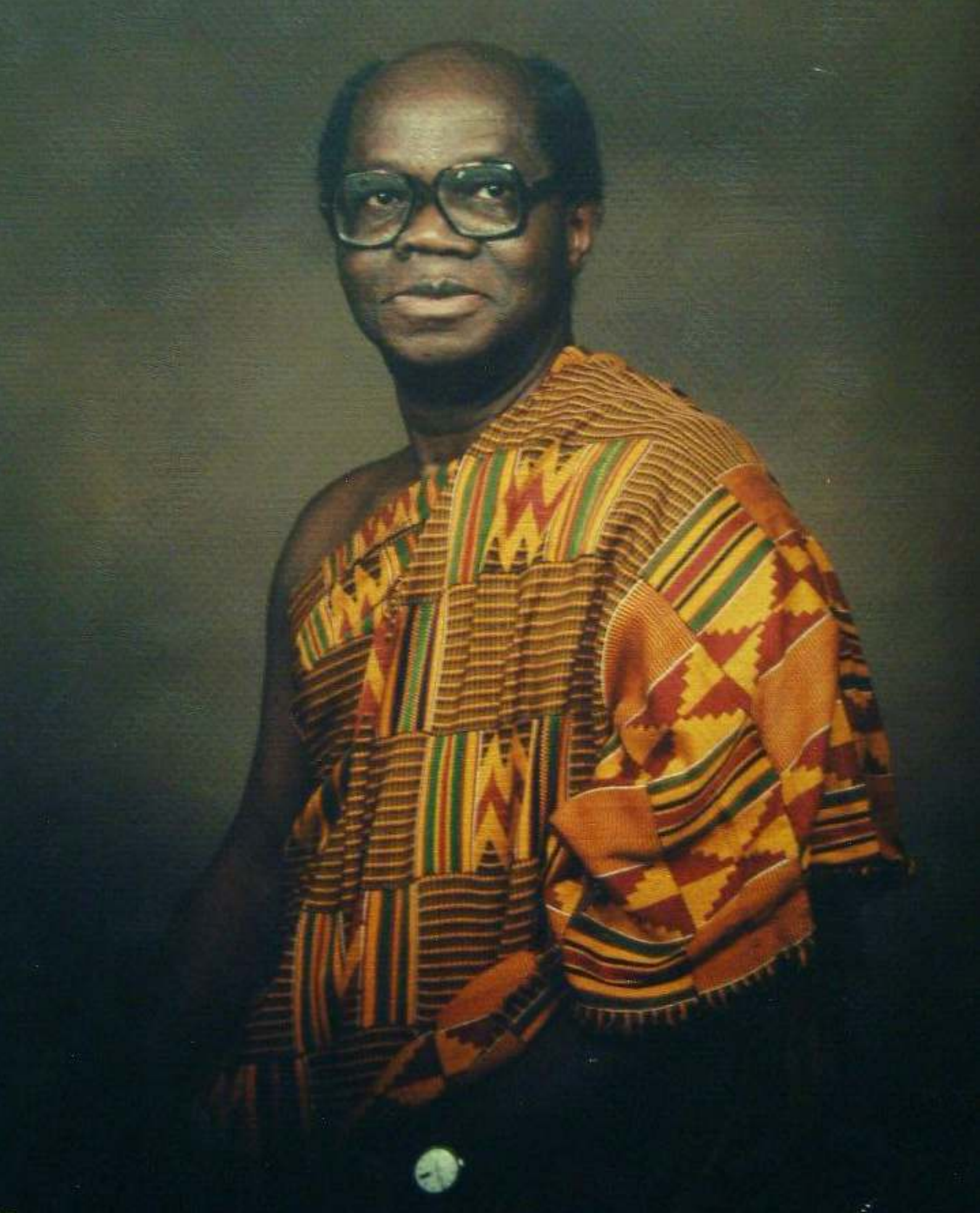
THE DEPARTMENT OF MUSIC, UNIVERSITY OF PITTSBURGH, USA

It is with deep sadness that we acknowledge the passing of Andrew W. Mellon Professor Emeritus and former Chair of the Department of Music at the University of Pittsburgh, J.H. Kwabena Nketia.

Professor Nketia's vision significantly reshaped graduate study in music at Pitt and arguably throughout North America. He brought the very best out of those with whom he worked, including students, friends, and faculty colleagues. His humble style gave no hint of the

many honors bestowed on him by his international colleagues in ethnomusicology. His endearing smile and friendly greeting are indelible memories for those fortunate to know him.

Mathew Rosenblum, Professor and Chair of the
Department of Music
Deane Root, Professor and former Chair of the
Department of Music
University of Pittsburgh





TRIBUTE BY JACQUELINE COGDELL DJEDJE, UCLA

Writing a tribute to someone who has been close to you in spirit, words, and deeds is difficult. I did not know how difficult it would be until I attempted to do so for “Prof.” To help, I have turned to words and thoughts from the past.

When I began my studies in ethnomusicology at UCLA in Fall 1970, little did I know that I would meet a mentor and scholar of the stature of J. H. Kwabena Nketia – someone who would change the academic trajectory of my life. While a student in his Music of Africa class, I decided to write a term paper on the one string fiddle tradition of the Luo of Kenya because of a musical example he played in class. However, as a performer, it was Asante music that both fascinated me and held my attention. Therefore, when the opportunity arose to study in Ghana through the University of California Exchange Abroad Program, I decided to focus on Asante adowa music. To my surprise, Nketia had other ideas because immediately after I arrived at the Institute of African Studies at the University of Ghana in Fall 1972, he suggested that I continue investigating the fiddle tradition I had begun in his class. Since no one had conducted research on fiddling among the Dagomba in northern Ghana, he indicated that this was an excellent place to begin. Dropping all of my plans with adowa, I immersed myself into Dagomba culture by

taking fiddle lessons and learning Dagbani. Thus, much of what I have accomplished in my professional career is due to the casual suggestion that he made. Not only has it enabled me to address issues and topics that have changed stereotypical views about Africa, it has also helped to conceptualize new ideas about the interconnections that exist in the fiddling of blacks and whites in the United States.

Since those early days, “Prof” has been a continuing inspiration and guiding light to me. Not only was he sincere and sensitive to the concerns of others, but he was also a formidable role model in the field of ethnomusicology and African musicology. Because of his immense achievements and humanity, I am fortunate to have had the opportunity to work closely with him on many projects both as a student and a colleague.

I will miss him dearly.

Jacqueline Cogdell DjeDje, Ph.D.
Professor Emeritus, Department of Ethnomusicology
The UCLA Herb Alpert School of Music
Los Angeles, California
April 4, 2019



TRIBUTE BY EDDIE S. MEADOWS, UCLA

I first became aware of Professor Nketia's scholarly input while pursuing my doctorate at Michigan State University. Since I had become interested in ethnomusicology, and Michigan State did not offer an emphasis in this area in 1970, I compensated by reading all of the literature available on African musical research; hence my first introduction to Professor Nketia.

My thirst for knowledge of African musical research was designed to provide the background necessary to do scholarly research in African American music, particularly jazz. In addition, I began to discover that most of the jazz research that dealt with African retentions was permeated with factual errors and omissions, primarily because writers were not conversant with African musical research, or because they had no training in ethnomusicology.

After moving to San Diego in the early seventies, I wrote to UCLA requesting permission to audit some of professor Nketia's seminars. I was admitted as a post-doctoral scholar. My studies with Professor Nketia enabled me to actualize some of the comparative research ideas on Africa and jazz that I had long been

contemplating. By understanding Africa, I became aware of what was comparable and what was not. Professor Nketia also expanded my knowledge of African musical structures, styles, performance practices, and the importance of accepting music on its own cultural terms.

The highlight of my UCLA experience occurred when Professor Nketia made the arrangements necessary for me to teach and do fieldwork in Ghana in 1980-1981. In Ghana, my teaching and fieldwork provided the background necessary to bridge the gap between theory and method, the indigenous music, and people. My respect and appreciation for Professor Nketia's contributions to my education are only surpassed by my respect for him as a human being.

Eddie S. Meadows, Ph.D.

Professor Emeritus, School of Music, San Diego State University, San Diego, California

Adjunct Professor, Global Jazz Studies, The UCLA Herb Alpert School of Music, Los Angeles, California

April 4, 2019



Meadows, DjeDje, Nketia - Aug.10, 2007



TRIBUTE BY KOFI AGAWU, PRINCETON UNIVERSITY

The death of Professor J. H. Kwabena Nketia has deprived the scholarly world of one of its most illustrious figures. Born in Asante Mampong in 1921, Nketia obtained the best in two kinds of education. A formal classroom education granted him eventual access to scholarly languages, protocols, discourses and arenas at home and—mostly—abroad. An informal education fueled by intense curiosity about indigenous cultural practices came early on from his mother and maternal grandmother. This curiosity later blossomed into fieldwork-enabled research during the 1950s and allowed Nketia to enrich the world's understanding of Africa's magnificent heritage of music and culture. His prodigious output ranges from technical studies for specialists through reader-friendly primers for the general reader to broad reflections on creativity and scholarship. No single discipline could contain his diverse writings: ethnomusicology, music composition, history, sociology, linguistics, creative writing, cultural studies, diaspora studies, and the African humanities. Astounding is the sustained commitment and sheer industry that produced numerous books, articles, pamphlets, anthologies, not to mention papers for conferences, symposia, invited talks, and keynote addresses. As the most prominent African scholar of African music of his generation, Professor Nketia is regarded as a pioneer whose work laid down the foundations for subsequent scholarship.

Nketia's life journey took him from Mampong to Akropong, and then to the UK and back, and then to the US for a prolonged stay and back in the early 1990s. In addition, he travelled frequently to Australia, Europe, Asia, the Americas and to other parts of the African continent. He thus had ample opportunity to present himself through written and spoken words to a variety of audiences. In 1993, after his tenure at the University of Pittsburgh in the USA, Professor Nketia returned home to direct the International Centre for African Music and

Dance (ICAMD) at the University of Ghana, Legon. This appointment would initiate yet another phase of his career, a reflective phase in effect, during which the septuagenarian would re-embrace some of the priorities of his younger days. One such priority was the composition of African art music. Nketia understood as well as anyone that music needed to be cultivated in multiple registers and at the confluence of composition, performance and discourse. Aided by his able assistant, Andrews Agyemfra-Tettey, Nketia had numerous compositions recorded and made available; and he cherished opportunities to have them performed in various venues worldwide. One outcome of the post-1993 phase, then, was that while continuing his activities as educator and elder statesman, he enjoyed a growing recognition as a composer. This in turn augmented his already secure international reputation as a scholar.

Highly decorated and widely respected, Professor Nketia stands as an example and inspiration to many, be they teachers, educators, composers, choirmasters, writers, or simply individuals interested in the musical arts. It was his (and our) fortune that he lived well beyond his apportioned three score years and ten, and was thus able to observe—with a mixture of pride, bemusement and occasionally mild irritation—the kinds of conversation engendered by his work. We mourn Prof.'s passing today as we must. The body eventually gives way. But we will continue to celebrate his numerous achievements by engaging with his formidable legacy for years to come. May he Rest in Peace.

Kofi Agawu
Hughes-Rogers Professor of Music Emeritus, Princeton University
Distinguished Professor, The Graduate Center, City University of New York



TRIBUTE BY LESTER P. MONTS

School of Music, Theatre, and Dance The University of Michigan, Ann Arbor



Professor Nketia and Professor Lester Monts - August 2018

I know of no one whose scholarship has so deepened the intellectual depth of a discipline as J.H. Kwabena Nketia's contributions to African music studies. From his earliest work on the poetry of drums and drumming in Akan communities to the two-volume compilation of his writings he recently worked on, Professor Nketia's work will be forever relevant.

For his many students and for those of us who did not study with him directly, Professor Nketia had a profound effect on our scholarship. I will never forget the day I received a letter from him asking me to contribute a paper for a special issue on music for the *Journal of African Studies*. This paper was my very first publication, and I remain grateful that J.H. Kwabena Nketia solicited it.

When Prof retired from his teaching posts in the U.S. and returned to Accra, he set out to establish on African soil an international center for the study of African music and dance. To begin this process, he gained support from several internationally-focus foundations, including Rockefeller and Ford. He then invited Africanist scholars

in music and dance from around the world to a retreat at the Bellagio Center in Italy. I was delighted and proud to be a part of that group of esteemed scholars. That gathering set the stage for the creation of the International Centre for African Music and Dance (ICAMD) at the University of Ghana. A few years later, the U.S. Secretariat for ICAMD was established on the campus of the University of Michigan. It was indeed a gratifying moment for my colleagues and me.

I will always remember Professor Nketia as a peaceful and kind-hearted person. He had a profound influence on me as a scholar and academic administrator. He is no longer with us, but all that he did to further African music scholarship will be with us forever.

Lester P. Monts, PhD
Arthur F. Thurnau Professor of Music
School of Music, Theatre, and Dance
Former Senior Vice Provost for Academic Affairs
The University of Michigan, Ann Arbor



TRIBUTE BY ROYAL HARTIGAN

*Words from the Hopi People of
Southwest Native America and Royal Hartigan 1999*

HOPI PRAYER FROM OUR ANCESTORS, FOR OUR ANCESTORS

Do not stand at my grave and weep, I am not there I do not sleep

I am a thousand winter winds that blow, I am the diamond glints on snow

I am the Ghanaian summer's sun on the ripened grain, I am the gentle autumn's rain

I am harvest leaves of red and orange and gold, I am the life force of all beings, great and small, fleeting and eternal, young and old

I am Asante Mampong mountain meadows of brown and tan and green, I am the inner secret shadow spirits of all things, visible and unseen

I am the dawning dew in May's blooming mist, I am the heartbeat of your dreams kissed

I am the sounds of music and dance and song from up on high, I am the clouds in an endless sky

When you awaken in the morning's quiet hush, I am the swift uplifting rush of birds in circled flight

I am the soft stars that shine on a moonlit night

so do not stand at my grave and cry, I am not there, I did not die

and as before, Kwabena, wherever you go we are with you near or far, and wherever we walk on the paths of this long cold night of life without you, you are right here with us, inside our hearts

A mirror for each other's souls through time and space we are one, and someday yet again we will be whole as we awaken together in the evening's midnight sun

As we awaken together in the evening's midnight sun and we'll dance with spirits deep, sing the whole way through,

We'll laugh at life's old ills, and to each other be true, as we awaken together in the evening's midnight sun

In the evening's midnight sun

We are one

We are one

We are one

All one All

All one

All beyond forever with you, Kwabena, in heart and spirit

All one all

Beyond forever with you, kwabena, in heart and spirit

We are one, we are one, all one



Professor Royal Hartigan with his group and Prof Nketia at University of Ghana - 2016



TRIBUTE BY
RUTH M. STONE,
PROFESSOR EMERITA, INDIANA UNIVERSITY

With the death of Kwabena Nketia the world has lost not just a towering figure in African musicology where he dominated the field for some seventy years. We have lost a giant intellectual whose influence extends far from the University of Ghana to the United States where he held academic posts at the University of California in Los Angeles and the University of Pittsburgh.

"Prof" as he was affectionately known by his students achieved an early reputation as a jet-setting mentor who moved easily from Africa to North America and back beginning in the 1960s. His writing on African music was

at once intensely local, with books such as his renowned study on Akan funerals and broadly global with his articles summarizing African musicology in the Africa volume of the *Garland Encyclopedia of World Music*.

Above all, Kwabena Nketia exuded a profound humanity and concern for all of those with whom he engaged. He loved to discuss and debate ideas with joy, intelligence, and gentleness. His loss will deeply affect us all. We are grateful for his many gifts to us over the years.

May His Soul Rest In Peace.



TRIBUTE BY
SHARON E. FRIEDLER, SWARTHMORE COLLEGE

Initially, as part of my study of African music and dance, I read and admired Professor Nketia's book, *The Music of Africa*. Years later I met him when he visited Swarthmore College as a guest lecturer in the early 1990's. Later, in 1994-95, we had the honor of welcoming him as a Julian and Virginia Cornell visiting Professor in our Department of Music and Dance.

During his year with us, my family and I served as his hosts and grew to know him more personally. Sitting in his classes on African music and dance traditions and conversing in his office or our home was akin to listening to the wise stories of a family elder. Professor Nketia imparted deep knowledge gained from rich lived experiences as well as careful scholarship regarding traditional and contemporary music and dance from Ghana and other African countries and regions. Equally

important, Professor Nketia had the capacity to translate his complex knowledge of cultural practices through examples that touched one's heart as well as inspired one's intellectual respect and desire to expand one's own understanding of these traditions.

This I know from personal experience. In 1997, at Professor Nketia's invitation, I came to the Univ. of Ghana as a visiting professor. In addition to my teaching in the Dance department there, my family and I were privileged to travel with other researchers throughout Ghana learning about a variety of dance and music traditions in village contexts. Professor Nketia and Professor A. Mawere Opoku, his partner in creating the Ghana Dance Ensemble and the School of Performing Arts at the University of Ghana, Legon, arranged these extraordinary opportunities. Upon my return to

Swarthmore College, we established our own Dance and Drum Ensemble anchored in the performance traditions of Ghana. This group endured for twenty years and through it, we were able to introduce many of the teachings received in Ghana to hundreds of students. This encouraged some of them to deepen their own research, study in Ghana, and continue, as professionals, to learn, teach, and to share these dance and music practices. I am forever grateful that Professor Nketia and Professor Opoku set this cycle in motion.

Professor Nketia's inner light, gentleness, endless curiosity and path-breaking scholarship, as well as his steady focus drew people to him. He was soft spoken. This encouraged attentive listening. He was a man of economy and clarity in word and deed. This encouraged space for one's own further study and provided a strong example to follow in both performance and scholarship. He was kind and unhurried. These qualities allowed those who studied and worked with him to reach for similar characteristics in themselves and to model them for others. Generosity flowed from him toward people, ideas, the natural world, and, above all, toward music. Watching him consistently reach to find common

ground made the importance of that act evident and helped one emulate his lead. He was persistent and dedicated; he 'saw' the long road and took it. He also invited us to join him by forging our own committed paths. He created a life of meaning professionally by building communities and by networking through his composing, performing, writing, teaching, and mentoring. He and his mentees established robust ethnomusicology and performance programs in Ghana, other African countries, and around the world. His ideas and practices continue to have significant impact across the globe.

Professor Nketia's life was long and blessedly so. He used it well, for his art, his people, his country, and, indeed, for the world. What a light he leaves for us to embrace...quiet, humble, steady, penetrating, and enduring. We would do well to follow it.

Medase paa paa, Prof.

Sharon E. Friedler

Stephen Lang Professor of Performing Arts & Professor of Dance Emerita, Swarthmore College



TRIBUTE BY GREGORY BARZ, PRESIDENT OF THE SOCIETY FOR ETHNOMUSICOLOGY

Prof. was a genuine colleague, teacher, mentor and friend to several generations of ethnomusicologists living and working around the world. He will be missed and thought of fondly for years to come.

When I began my own field research in Tanzania, my friends and colleagues in East Africa were proud to share with me the reports and publications on local musical traditions already shared by Prof. Nketia. In many ways he both

opened the doors and paved the way forward for me in my own work, and I'm sure the same is true for countless others in the field of Ethnomusicology.

The Society for Ethnomusicology mourns the loss of one of its own, an intellectual giant who walked among us for many years. May his memory continue to inspire us in the future as it did during his life time.



TRIBUTE BY SCHOOL OF ORIENTAL AND AFRICAN STUDIES (SOAS) UNIVERSITY OF LONDON

School of Oriental and African studies (SOAS) would like to pay tribute to one of the great African scholars of the 20th century, and one of our most distinguished alumni, Professor Kwabena Nketia, who passed away on March 13, 2019, aged 97. More than seventy years ago, in the mid 1940s, he studied Linguistics, Anthropology, and Music at SOAS, and then went on to spend three more years in the school teaching his own language, Twi. The unique combination of linguistic, musical and analytical skills that he possessed set a very high standard for African scholarship and SOAS is proud to have played a role in nurturing this unique talent.

Musician, composer, writer, linguist, and an inspiring teacher, Professor Nketia had a profound knowledge of his own culture, that of the Akan people of Ghana. He was, without doubt, the father of African musicology. His studies of Akan song are unprecedented in their depth and range, and remain compulsory reading for all students of African music. In an era where the decolonisation of our curricula is imperative, – particularly in the field of African musicology – Prof Nketia's work can be seen as pioneering.

He was generous in his sharing of knowledge, he was humble, passionate about music, and had a marvellous sense of humour. He was also a great story-teller, as I had the good fortune to experience firsthand when I interviewed him at length in Accra in 1995 for a BBC

Radio 3 feature on Ghanaian drumming, as part of the "Africa '95" events in the UK.

In a deep and melodious voice, with frequent chuckles, Prof. Nketia regaled me with tales of the royal drummers of the Asantehene and their extensive repertoire of poems, played on the giant fontomfrom and atumpan drums. There were poems to express any number of issues, he explained, peppering his conversation with demonstrations of the phrases in Twi and their drum patterns – phrases that expressed anything from thirst for palm wine, to making fun of the colonial rulers, who would not have had a clue that the lively drum rhythms they were listening to were actually mocking them. Professor Nketia's enjoyment in telling these stories was infectious and engaging, and opened up the rich world of drum language for BBC listeners around the world. It was a privilege to listen firsthand to such a great scholar.

Professor Nketia's exemplary insight into the great musical traditions of the African continent will never be forgotten. May he rest in peace. Our condolences to his family, friends, students and colleagues.

Dr. Lucy Durán,
Professor of Music (with special reference to West Africa and Cuba),
SOAS Music Department, School of Arts, SOAS, University of London



The Gong-gong Beater, Professor J.H.Nketia, announcing the In-
auguration and Installation of
the First Chancellor.



Talking Drums heralding the Processions.



TRIBUTE BY THE INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC

A Non-Governmental Organisation in Formal Consultative Relations with UNESCO

Prof. Nketia was a member of the Council since 1954, served on our Executive Board from 1959 to 1970, and was awarded an Honorary Membership in 2013.

Prof. Nketia was the nestor of African music scholarship and musical arts education, and his ground-breaking book *The Music of Africa*, published in 1974 and translated into many languages, continues to be a textbook in many ethnomusicology programmes around the world. When the inaugural symposium of the ICTM Study Group on African Music (University of KwaZulu-Natal, Durban, South Africa, 2015) was being planned, Prof. Nketia was the one and only choice to deliver the keynote address. He graciously agreed, presenting a lecture titled “Packaging Tradition: Sustaining Tradition in Contemporary Contexts.” In 2018 he also participated in the roundtable “Meeting the Elders,” during the Study Group's second symposium,

passing on his vast knowledge and experience to new generations of scholars.

During his long and prolific lifetime, Prof. Nketia gained wide international recognition as a brilliant and well-respected scholar, and received many of the highest awards from institutions in both Ghana and abroad.

To conclude, we would like to share a few words by Marie Agatha Ozah, a Nigerian music scholar and member of the ICTM Executive Board:

“The Iroko tree has fallen. But we are content because he provided shade for us while it stood tall. His roots of knowledge are still well grounded in Africa, in the world; and we are still drinking the waters from the leaves of its branches. Thank you for leading the way that world scholars follow. Rest in perfect peace, great one.”

From Salwa El-Shawan Castelo-Branco (Portugal), Svanibor Pettan (Slovenia), Razia Sultanova (UK), Ursula Hemetek (Austria), Bussakorn Binson (Thailand), Naila Ceribašić (Croatia), Catherine Foley (Ireland), Miguel A. García (Argentina), Lee Tong Soon (Singapore/USA), Don Niles (Papua New Guinea), Marie Agatha Ozah (Nigeria), Jonathan P.J. Stock (UK/Ireland), Tan Sooi Beng (Malaysia), Terada Yoshitaka (Japan), J. Lawrence Witzleben (USA), Xiao Mei (China)



TRIBUTE BY
CYNTHIA SCHMIDT, UNIVERSITY OF
CALIFORNIA LOS ANGELES (UCLA) USA

Prof. J.H. Kwabena Nketia has been significant in my life ever since he was my mentor for my doctoral studies in African music at UCLA. As a respected, intellectual figure in our field, he avidly engaged in a range of ideas, especially on the meaning of music in people's lives. His influence, and his lifetime of contributions have circled the globe, and in 2018 we paid tribute to Prof at an international African music symposium in Ghana, his place of great pride.

Prof. was an inspiration—his big smile, his integrity and vibrant spirit having touched many lives in the wider society. His family can be assured that Prof. Nketia's legacy will continue to endure for generations. I will remember him as still singing and dancing to Akan music!



Cynthia Schmidt and Prof Nketia - 2018

TRIBUTE BY
DOMINIK PHYFFEROEN



Prof Nketia and Dominik Phyfferoen during Nketia Festchrift - 2011

Writing a homage for a great African personality and scholar such as 'Professor Nketia', an ethnomusicologist whom I look up to and who has inspired my entire work and career, is not self-evident.

I met J.H. Kwabena Nketia for the first time in the summer of 1999, when we were visiting the University of Ghana, Legon to request a formal cooperation for fieldwork in the context of an archiving project that we were starting at the Royal Museum for Central Africa in Tervuren Belgium. Prof advised me to look at the music and dance cultures of the Northern Region. When I returned with fieldwork materials from Northern Ghana, he was fascinated by the various methods and techniques that we had used to simultaneously record digital audiovisual field materials. Shortly thereafter in January 2000, Professor Nketia invited me to the International Centre

for African Music and Dance (ICAMD) at Legon for the period 2001 - 2004 to continue with the archiving project. He asked me to study and record a section of the traditional music and dance cultures in the Northern Region of Ghana with the emphasis on the Dagbon music and dance culture.

As an ethnomusicologist just starting out, it was a privilege to work and collaborate so closely with a great African scholar and ethnomusicologist like Prof. During the period 2001-2004, I lived in Madina near the house of 'Prof'. He knew that I could hardly speak or read English, so 'Prof' selected books and articles that would be accessible to me. Knowing that I was alone up North in Ghana, he always made sure that I was in Accra and not in the field to spend the Christmas holidays with him. 'Prof' was not only my mentor but also a father figure.

After the completion of fieldwork in December 2004, I returned annually to Ghana during the period 2005 - 2010 to update the data and meta data for the DEKKMMA- project at the Tervuren Museum. Prof. asked me not only to look at the dynamics of music making in the traditional idioms in the Northern Region but to shift the focus of the research to contemporary idioms and how these new idioms were developed and organized in Tamale. He asked and encouraged me to go over some of the materials that he himself had published during the 1980's and to study and analyze the most recent developments. The emergence of a new contemporary local hiplife music industry in Tamale was the main focus of my research during the summers of 2008 and 2010.

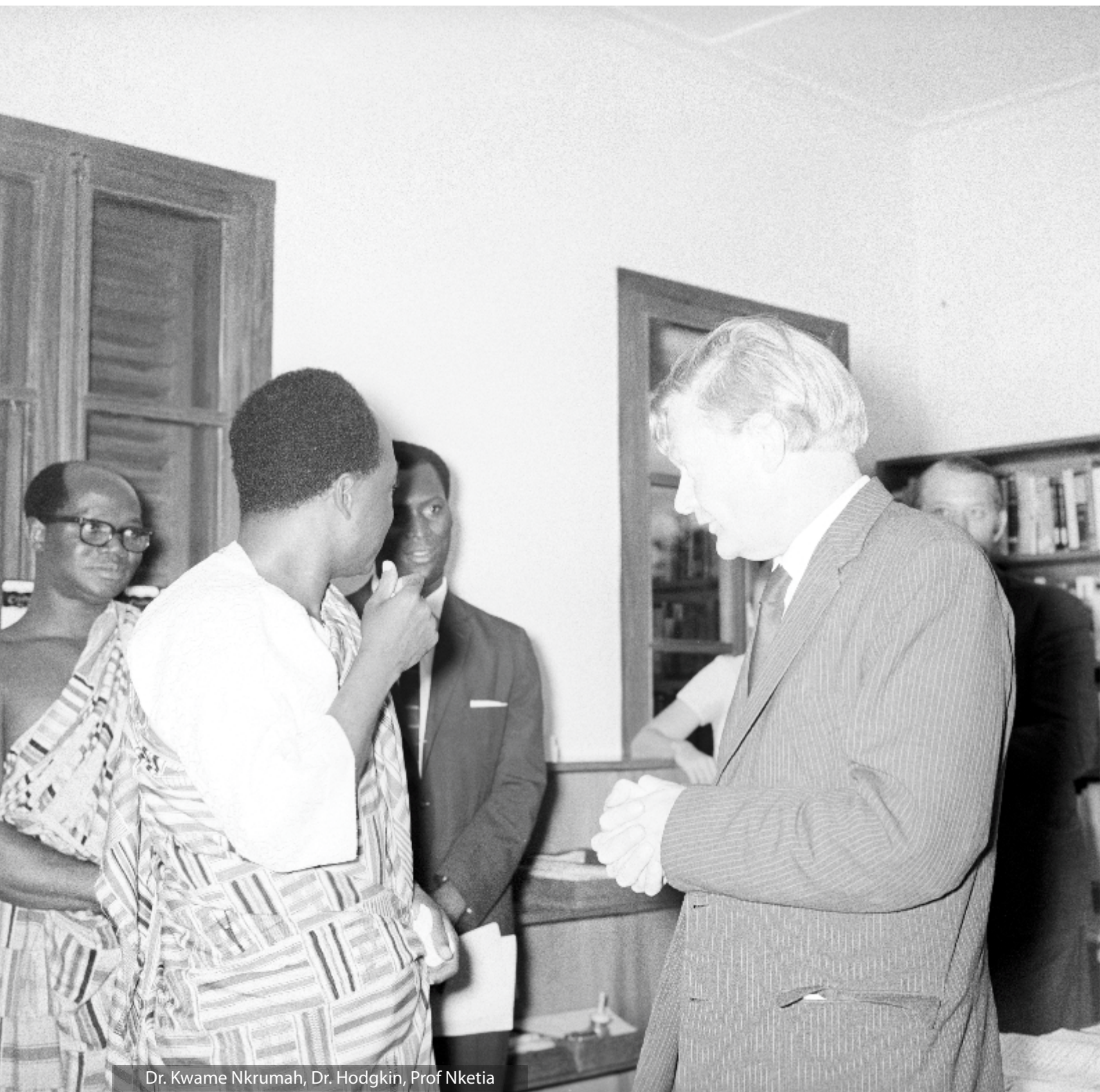
When I returned from fieldwork in August 2010, I stayed for a week with Prof. in Madina. Together we listened to the field recordings I had made and had very interesting discussions on the development of new music idioms in Ghana and how these new idioms of music-making developed out of the traditional ones. An article on 'Hiplife' which I proposed in October 2010 in Prague is the direct result of these interesting discussions with 'Prof'. He enjoyed the music that I had brought from Tamale and was fascinated by the phraseology and lyrical use of local proverbs in the local songs, and also in contemporary hiplife. 'Prof' encouraged me to keep

investigating these new idioms of music making in Tamale and to map them out. He told me that this would be my dissertation and would represent my contribution to the knowledge of endogenous music in Ghana. He also encouraged me to listen to African Art Music, and he explained in detail to me some of his own compositions, including one called "Dargati Work Song" composed in 1967 and based on traditional Dargati xylophone music.

In addition to the fieldwork and the research, Professor Nketia also found the necessary time to give me a second chance in my private life as a searching person. When I married Harriet in 2006 in Accra, he came to sign the marriage register; he gave us good advice on several occasions. Harriet and I remain very grateful to him.

Ghana has not only lost a great ethnomusicologist, composer and thinker, but above all a father figure for the entire Ghanaian nation.

Dominik Phyfferoen
Independent ethnomusicologist
Department of Cultural Anthropology
University of Ghent
Belgium



Dr. Kwame Nkrumah, Dr. Hodgkin, Prof Nketia

April 4, 2019

We are saddened to hear about the passing of our colleague J. H. Kwabena Nketia.

On behalf of the Faculty of the Department of Ethnomusicology in the Herb Alpert School of Music at UCLA we pay tribute to the extraordinary life and accomplishments of Professor J. H. Kwabena Nketia. From 1969 to 1983 he was a full-time professor in the Music Department teaching courses on Music of Africa and Ethnomusicology. During this time he wrote *Music of Africa* in 1974, this seminal publication has been translated into Chinese, German, Italian and Japanese. He developed African music performance at UCLA and was founder of the UCLA Institute of Ethnomusicology which is now the Department of Ethnomusicology. He helped to establish the discipline at UCLA and students have brought his teachings throughout America and the world.

Working in Ghana before, during and after his teaching at UCLA he published 200 studies and completed 42 compositions. He received numerous awards including the prestigious ASCAP Deems Taylor Award for Music of Africa, the IMC-UNESCO Prize for Distinguished Service to Music and the Distinguished Africanist Award of the African Studies Association of the USA. In 1989 he delivered the Charles Seeger Lecture at the 34th Annual Meeting of the Society for Ethnomusicology.

We celebrate his many accomplishments as a pioneer in the field of Ethnomusicology and value his many contributions at UCLA and all his accomplishments.

We send our condolences to his family, friends, students and all who have benefitted from his presence as a teacher and leader.

With Warm Wishes,



Mark L. Kligman
Chair, Department of Ethnomusicology
Professor of Ethnomusicology and Musicology
Mickey Katz Endowed Chair in Jewish Music



Nketia in China



TRIBUTE BY THE AKROFI-CHRISTALLER INSTITUTE OF THEOLOGY, MISSION AND CULTURE, AKROPONG

Na metee nne bi fii soro a ekae se: Kyerew se: Nhyira ne awufo a wowu Awurade mu fi mprenpren reke yi. Honhom no se: Yiw, wɔbehome afi wɔn bre no mu; na wɔn nnwuma di wn akyi (I heard a voice from heaven say, "Write this: How blessed are the dead, that is those who die in the Lord from now on!" "Yes," says the Spirit, "Let them rest from their labours, for their works follow them.") Rev. 14:13

Our formal acquaintance with Emeritus Prof. Kwabena Nketia dates back to his investiture on 11th November, 2006 as the first Chancellor of the Akrofi-Christaller Institute. We suppose the reason he readily accepted to serve as our chancellor was because he identified with our vision as a pace-setting institution committed to research, study and documentation of Africa's contribution to Global Christianity.

As a world renowned and distinguished Ethnomusicologist, Prof. Nketia shared similar concerns with the Institute about harnessing Africa's rich cultural and indigenous resources in tackling the myriad problems that beset the continent. He articulated some of these concerns in lectures he delivered in both the first and second of the Asante-Opoku-Reindorf Lectures which were inaugurated in 2006 by the Akrofi-Christaller Institute in collaboration with the Ghana Academy of Arts and Sciences. His regular presence at the annual Kwame Bediako Memorial lectures in honour of the founding Rector of the Institute was most encouraging

and inspiring. It was at the 8th Kwame Bediako lecture in June 2016 that Prof. Nketia launched what turned out to be his last book, *Reinstating Traditional Music in Contemporary Contexts*, a publication that the Institute through its publishing wing, *Regnum Africa*, is proud to be associated with. Prof. Nketia also shared in the general academic life of the Institute; in April 2013 he gave a series of Doctoral Seminars on the theme, "African Musicology: Contemporary Contexts of Application in Mission and National Development."

As Chancellor, Prof. Nketia presided over the graduation ceremonies of the Institute from 2006 till 2016 when health challenges made it virtually impossible for him to continue exercising that function. He never ceased to make comments on 'Adanse **Kronkron**', a song which featured regularly on our graduation programmes and which he composed in 1944 while a student at the Presbyterian Training College, Akropong. As we bid Prof. Kwabena Nketia adieu, we recall the lyrics of this song which may have meant a lot to him:

An unblemished, unadulterated and true witness
God has entrusted into our hands
This witness which you have given to us
You have given to us, O God
Let us serve and worship you aright
Let this witness be self-evident
This witness that you have entrusted into our hands
Let it be self-evident
Even if the world should despise it
This witness shall never cease

Adanse Kronkron, Adanse Trodoo,
Onyame de ama ye oo, oo,
Adanse a wode ama yen, wode ama yen
Wode ama yen, Awurade,
Ma yensom y'ie, Awurade
M'enna adi oo
Adanse a wodi ama yen
M'enna adi wɔ mmaa nyinaa
Se wiasfo ye den ara a
Adanse no rentwam da

This witness shall continue to exist	Adanse no tim hɔ daa
This witness shall continue to exist	Adanse no tim hɔ daa
This witness that you have entrusted into our hands	Adanse a wodi ama yeŋ,
Let it be self-evident	ma enna adi
in all the world	Wɔ mmaa nyinaa
May we hold your work steadfastly	Ma yeŋso w'adwuma yim,
And let us prosper at all times	Ma yeŋkɔso daadaa
Let our witness reach a world that is blind	Na yenni w'danse nkyere wiase y'ani afura
May we hold your work steadfastly	Ma yeŋso w'adwuma yim
And let us prosper at all times	Ma yeŋkɔso daadaa
Let us witness in your power	Na yenni w'adanse, wo tumim'
And not despair	Na yempa abaw And not despair
O Lord, help us	Awurade, Awurade, Awurade, boa yeŋ oo oo

Indeed, Prof. Kwabena Nketia has been a true and worthy witness of God's unfailing grace and the immense potential he was endowed with by his maker Nana Nyankopɔn. His entire life has been dedicated to proclaiming the wonderful works of God and to the service of humankind and the world at large; he has left posterity with a legacy that generations yet unborn will benefit from and need to build upon.

Nana Kwabena Nketia, kosekosekose
nam brɛbrɛbrebre, nante yiye oo oo
yekra wo oo, yekra wo oo,
Onyankopɔn nfa wo nsie dwoodwoo





TRIBUTE BY
PROF. KOFI ASARE OPOKU,
KWABENA NKETIA CENTRE FOR AFRICANA STUDIES,
AFRICAN UNIVERSITY COLLEGE OF
COMMUNICATIONS, ACCRA.

Ɔdomankoma bɔɔ adeɛ,
Berebere bɔɔ adeɛ,
Ɔbɔɔ onipa ne amanehunuu,
Daa, daa, daa!
Dammirifa due, due, due!
Kwabena Ogyam Nketia Saben,
Akwasi Yeboa ne Akua Adoma ba;
Opanyin Kisi Amoa ne Yaa Amankwaa nana,
Dammirifa, due, due due!
Agya Saben awu agya yen oo!
Na ye ne whan na]w[ha yi?
Yefrɛ no a, ɔnte.
Yekyinkyin yepɛ no.
Ahunu mu nni y]n dua bi na yeasɔ mu.
Nnipa nyinaa de owuo ka,
Owuo nya yen a,
Na obi anya yen oo!
{domankoma bɔɔ owuo,
Na owuo akum Saben,
Kwabena Ogyam, due ɛ,
Due ne amanehunuu!

When the Creator created the world,
When the Manifold Creator created the universe,
He created man alongside suffering and pain,
That trail him day in and day out.
Condolences, condolences, condolences!
Kwabena Ogyam Nketia Saben,
Son of Akwasi Yeboa and Akua Adoma,
Grandchild of Elder Kisi Amoa and Yaa Amankwaa.
Father Saben has died and left us alone,
With whom are we now here?
We call him but in vain,
We go out looking for him, but without avail.
There is no branch above which we could grasp.

Everybody is a debtor to Death,
To be in the hands of Death is
To be in the hands of someone indeed!
The Creator created death,
And death has taken him (Saben) away,
Kwabena Ogyam, condolences, condolences,
condolences!

I have known Professor Nketia since 1937, when he entered the Presbyterian Training College at Akropong Akuapem to train as a teacher. My mother, who was from Nsuta, near Asante Mampong, Professor Nketia's hometown, used to invite students from that area of the Asante Region (also known as the Sekyer District) to our home in Akropong; and then when I entered the Practice School of the Training College in 1940 to begin my primary school education, Teacher Nketia taught me when he was on teaching practice at our school. Later on in life, when I joined the faculty of the Institute of African Studies at the University of Ghana, Legon in 1967, as a Research Fellow in Religion and Ethics, he was the Director. The personal and professional knowledge that I have of him, therefore, is affectionately and singularly intimate.

Barely a month after beginning my work at the Institute of African Studies, Professor Nketia walked into my office one afternoon with a letter in his hand and said, "Asare, work on this." It was a request from UNESCO for a research paper on Akan Values. I trembled and sweated profusely in the face of this startling challenge to a person who was just beginning to find his none-too-steady feet in doing research. But the opportunity he gave me to grow early in my career and the genial guidance he unstintingly offered me, together with his own sterling example as a rare human being and a renowned scholar, which greatly impacted my life, have

accounted for all that I have been able to accomplish in my life. And on this occasion of his transition into eternity, I stand here to humbly declare my everlasting indebtedness to him!

The distinctive quality that characterized Professor Nketia's monumental work, that has brought great honour and respect to us and our inherited traditions, was a refreshing originality, which was unmistakably African. Our ancestors said, "The progeny of a chameleon will never lose the ridge down its back," and even though Professor Nketia studied in the United Kingdom and America as a student, his chameleon's ridge, his Africanness, was never sacrificed. In his gracious refusal to be blown off his feet by other cultures and in his unfeigned respect for his own inherited African traditions as a source of knowledge, inspiration and guidance, lay the origin of Professor Nketia's amazing creativity. He helped us to realize our greatness, and for this we thank him profusely.

Professor Nketia inspired us by his sublime and unostentatious simplicity of life, his many scholarly writings, not only in English, but also in the Twi language, in which he authored more than twenty books, and by his magnificently creative compositions which added essential African notes to the song of the universe! The overpowering inspiration Professor Nketia exuded can, I am sure, transform us from slow, limited caterpillars to free-flying butterflies!

Above all, Professor Nketia, a pleasantly calm, serenely gentle, and naturally modest person, was a striking embodiment of the Akan proverb, "Ahwene pa nkasa," literally, good beads do not make noise. He was attentively receptive to the idea of peace, poise and calm throughout his entire four score and seventeen years, and never lost touch with the great eternal calm!

Professor Nketia, we proudly hold your presence among us as a gracious gift from the universe, and we send you off on your homeward journey with the song you composed on

April 25, 1944, when you heard of the death of Nana Sir Ofori Atta I, Okyehene of the Akim Abuakwa Traditional Area: "Onipa Beyee Bi Na enyeNe Nyinaa" - A person does what he can in his lifetime, and not everything.

Onipa beyeebi na enye ne nyinaa.

Ɔwora ahoɔfɛ ne deɛn?

Ɔwora ahoɔden ne deɛn?

Ɔwora sika ne deɛben?

Ɔwora nyansa ne deɛben?

Enne yɛpɛ Owora ne no akasa a,

ɛhe na yɛbehu no?

Ɔdomankoma Wuo de no kɔ oo,

Ɔwora dabɛ ne nseɛdo.

Ɔwora beyee bi oo.

Ɔwora beyee bi oo.

Onipa beyee bi na }ny] ne nyinaa.

A person does what he can in his lifetime,
And not everything.

A person does what he can in his lifetime,
And not everything.

Owora accomplished what he could.

A person does what he can in his lifetime,
And not everything.

Owora, what was beauty to him? (He had it).

Owora, what was strength to him? (He had it).

Owora, what was money to him? (He had it).

Owora, what was wisdom to him? (He had it).

Today we are looking for Owora to talk to him.

Where shall we find him?

We are looking for Owora, where shall we find him?

Death has taken him away.

Owora's abode is in the netherworld.

Owora accomplished what he could.

A person accomplishes what he can in his lifetime,
And not everything.

Fare thee well, noble one!!!



JH KWABENA NKETIA: SOME MUSES OF THE MUSICAL IVOR AGYEMAN-DUAH

J H Kwabena Nketia's humility, upon all his greatness, was arresting and it knew no differentiations. His passage is a huge cultural bereavement for even the Philistines. I had many interesting discussions with him on music and the Gold Coast social life of the 1950s and '60s. These were mostly at the old offices of the Institute of African Studies, University of Ghana, Legon and occasionally at his home with each encounter, having its own gentle underlining.

Though the new Institute–Kwame Nkrumah Complex has its main hall deservedly named for him—he concentrated his efforts building the impressive JH Nketia Archives at the old site until two weeks before he passed on.

After visits, he would see me off to the car park, an old Akan traditional practice not normally extended by the aged to the young. It would be when my car engine started that we would end our conversation. On one such visit, he remembered what he said he always wanted to alert me to but would forget: the office arrangement in the 1970s.

He showed me where my father, a research associate's office was and their good mutual friend, Ivor Wilks, my godfather, a Welsh and British philosopher-historian from Cambridge who had come to the University of Ghana. Wilks worked with Thomas Hodgkin and Kwame Nkrumah (and others) in building the Institute of African Studies. The three offices in Professor Nketia's nostalgic pep-tour were next to each other and their research interests the same in the main—history and in his case, of ethnic music as core.

The three, he did not tell me this though—were the only child of their parents. My father passed first in his 70s and Wilks, who ultimately retired after Oxford and as emeritus

professor at the Northwestern University in Evanston, in the United States, followed in his 80s giving in 1996, the prestigious University of Ghana's, Aggrey-Fraser-Guggisbery Memorial Lectures. Professor Nketia closed it in his 90's.

I, however, developed my own relationship with him. We were together in the United States in 2000 when the African Studies Association, the biggest area studies group in North America, gave him its highest award—The Distinguished Africanist Award for academic life achievement.

With a standing-respect from the thousands of scholars from around the world, he choked in his acceptance remark. And in the dedication he named his grandmother and first teacher of the ballads and forms of Asante music in Mampong, and all the good techniques that had with time, who made him a foremost authority on African ethnomusicology in the world.

I had the privilege of working with him for a week in Kumasi when I was production advisor to the Moving Vision television company of the UK which was filming for eight months a panorama of the Kingdom of Ashanti. Together with the late Professor Albert Mawere Opoku (Professor Abena Busia calls the two Mr. Music and Mr. Dance) they were the experts on the performing arts part and interpreted the dance movements and their historical evolution as the contracted dancers and drummers dazed for the cameras.

When I called the late Professor Adu Boahen also in Kumasi about our production and those I was engaged with, he drove to our hotel and between one drinking Club beer after another with Professor Opoku, indulged in their own dance steps; Professor Nketia, a teetotaler

with soda water bottle by his side, a smiling face but all in onerous simplicity with the dancers; this pioneer triumvirate elite who like this nation may not see again for generations to come.

That week and its massive visual recording is part of the over 600 hours of heritage materials now archived with the Moving Vision in Wales in addition to Nketia's already phenomenal contribution to ethnic and palace music of Asante and Akan and, their poetic undertones.

On that working visit, he launched my book and companion television documentary on Yaa Asantewaa at the cultural centre and was generous to do a 10pm heaped review of it with OTEC FM. It was no wonder that scores of individuals had come to the studio afterwards to see the face of the extraordinary composer.

Years later when Professor Adu Boahen passed-on, I went to see Prof. Nketia at the Institute about a GBC television obituary discussion with the Nigerian historian, Toyin Falola and David Owusu-Ansah of James Madison University for a musical funeral dirge. He easily recommended Nkradae by Ephraim Amu the deep meta-philosophical lyric of his befriended mentor. He told me that at every point in time, every soul in one form or another, would have to engage in Nkradae—a farewell gesture or departure announcement from the earth.

I had not met with him in many months before eternity's short-frame. When I went to see Judith Opoku-Boateng at the Archives in Legon, it was an inquiry into the final times—the Professor's Nkradae. Two weeks before and at his last visit, she said, he came to his beloved Institute of nearly 60 years to be interviewed—apparently his last, after which he laid his hands on each of the small staff he had worked with blessing each in a different way.

When Judith looked on perplexed, he asked her, “Adwoa Nketia, are you not coming for your blessing?” thereupon she knelt and received hers. Her surprise was that, though she was named after him, he ceased years ago to call her Adwoa Nketia until that moment. Blessings completed, he was taken to his car at the park and as they all stood-by, George Gyasi Gyesaw also at the Archives saw he did something irregular—waving at them with some solemnity at the car's recession. Nkradae!

For he who spoke of the greatness of others in songs is now spoken of in the imitation of his own prowess—of the muses that visited and the compositions they blessed him with:

Ɔbarima Nifahene.

Onipa Beyɛ Bi.





TRIBUTE BY THE GHANA ACADEMY OF ARTS AND SCIENCES

"Good people die, and no one understands or even cares. But when they die, no calamity can hurt them. Those who live good lives find peace and rest in death". Isaiah 57:1-2 (Good News Bible).

The Ghana Academy of Arts and Sciences was busy finalizing plans for the launch of its 60th Anniversary Celebrations when it learnt with sadness and grief that the only surviving Founding Fellow of the Academy had passed on. The twenty Founding Fellows were Dr. Kwame Nkrumah, Dr. J.B. Danquah, Mr. Justice W.B Van Lare, Prof. E.A. Boateng, Lady Barbara Jackson, Sir Arku Korsah, Dr. R.H. Stoughton, Prof. F.G.T Torto, Prof. K. Twum-Barima, Prof. R.W.H Wright, Mr. Geoffrey Bing, Prof S.R.A Dodu, Dr. W.E Duncanson, Dr. J. Lamb, Prof. J.A.K. Quartey, Dr. Susan Ofori-Atta, Mr. D.A. Chapman-Nyaho, Prof. A.A. Kwapong, Dr. C. A. Ackah and Dr. J. H. Kwabena Nketia, at the time a Research Fellow in African Studies at the University of Ghana.

Emeritus Professor Joseph Hanson Kwabena Nketia is known worldwide as an eminent scholar, linguist, composer, poet, researcher, and teacher; Africa's most distinguished musicologist. As Director of the International Centre for African Music and Dance, Legon, in collaboration with the National Theatre and the Arts Critics and Reviewers Association of Ghana (ACRAG) under the auspices of the Ghana Academy of Arts and Sciences, Professor Nketia inaugurated the Dr. Ephraim Amu Memorial Lecture Series on May 26, 1998 at the National Theatre, Accra. In 1999, Professor Nketia delivered the first Ephraim Amu Memorial Lecture at the National Theatre on the topic "The Synoptic Portrait of Amu". The Ephraim Amu Memorial Lecture Series is now one of the flagship programs of the Academy.

Professor Nketia was a devoted and committed Fellow of the Academy. He served as a member of Council from 1969 to 1972, was elected Vice President (Arts) in 1973, served again as Vice President (Arts) from 1993 to 96, was elected President of the Academy (1997-98) and served on Council as Immediate Past President from 1999 to 2002.

Professor Nketia contributed immensely to the growth and development of the intellectual programs of the Academy. In 1961, he delivered a lecture on the topic "The Techniques of the African Oral Literature". In 1969, he contributed to a symposium on "Building an Intellectual Community in Ghana" with a presentation on the topic "The Creative Arts and the Community". In 1997, he delivered another lecture on "The Intellectual Agenda for Coping with Social Reality". In 2004, Professor Nketia gave the Kwame Nkrumah Memorial Lecture on the topic "Kwame Nkrumah and the Arts".

Beyond the Academy and Ghana, Professor Nketia is globally acknowledged to have made probably the most outstanding contribution to the growth and development of African Studies in general and African musicology in particular, from his work as the first Ghanaian Director of the Institute of African Studies at the University of Ghana, to the numerous professorships he held in several universities around the world, and above all, his unmatched record of scholarship. His intellectual and creative legacy is summed up for us as follows:

Joseph Hanson Kwabena Nketia (22 June 1921 – 13 March 2019) was a Ghanaian ethnomusicologist and composer, Considered Africa's premier musicologist, he has been called a "living legend" and "easily the most published and best known authority on African music and aesthetics in the world."

Fellows and staff of the Academy join his entire family in mourning Emeritus Professor Joseph Hanson Kwabena Nketia. His legacy lives on.

MAY HIS SOUL REST IN PERFECT PEACE



TRIBUTE BY

AFRAM PUBLICATIONS TO OUR CHERISHED FOUNDING BOARD MEMBER

Prof. J.H. Kwabena Nketia was very much concerned with the dissemination of literary, artistic and scholarly works by Ghanaians and Africans generally at home and abroad. He was involved in developing both creative and scholarly materials targeted at readers from the most basic to the highest level of the educational ladder. He was also acutely aware of the fact that much of what we consumed in Ghana was published by foreign publishers. It is not surprising he was persuaded by his friend and creative kindred spirit Efua Sutherland to join her in establishing an indigenous publishing house in Ghana. Together with Efua Sutherland and world-class photographer Mr. Willis Bell, they established Afram Publications Ghana Ltd. in March 1974 to publish their creative works and other local materials for Ghanaian readers.

As an author, he published with Afram Publications amongst others the following titles:

- Ethnomusicology and African Music (Vol. 1)
- African Pianism
- African Art Music
- Anwonsem

We were working with him on Vol. 2 of Ethnomusicology and African Music when he left us for eternity. Already we are receiving increased enquiries for his publications from outside the country. Should Professor J.H. Kwabena Nketia be better known outside Ghana than within? As a stakeholder, we are moved to make a plea for Ghanaian policy makers and practitioners in the area of education to make the passing of this great mind a catalyst for bringing his classical works and those of other worthy writers into the educational system for the edification of the young people of Ghana.

He was always full of ideas to move the company forward and also to get us to work towards the goals set by the founders. His curiosity as to how modern trends in

publishing would influence reaching more users was very profound. Professor Nketia did not allow his huge esteem to get in the way of friendly interactions with the personnel in the production and editorial units. Several generations of young people have benefitted from his gentle guidance in this area. He shared stories with us anytime he got the chance and encouraged us to give off our best. He would correct you when you got it wrong in a calm but efficient way with his ever quiet trade mark smile.

He steered our thinking and chaired the Editorial Subcommittee of the Board for many years. As a Board member and shareholder, he did not talk much but shared profound insights in his areas of interest during the deliberations of the Board.

Towards the end of our board meeting on 31st January 2019 Professor Nketia indicated to the Chairperson that he had something to say. He said he needed to stand up to make this statement and this naturally made Board Members particularly attentive. Prof declared that he felt he had contributed what he could to Afram Publications and that he would want to retire. Board Members were filled with mixed feelings of understanding but of denial about the implications of Prof's retirement. The Chairperson tried to buy time by asking to discuss the matter more thoroughly with Prof and his family. We were however very pleased when on 4th March 2019 the usually convivial figure of Professor Nketia appeared in the doorway with his broad smile, smart wax print shirt and hearty greetings. He sat through the long meeting, not talking much but gesturing as usual to demonstrate that he was following proceedings. It should have struck us what a momentous occasion that was; for routine as it appeared to be, this was to be our last opportunity to have the privilege of working with a representative of our founders and benefiting a sense of their vision and the power of their experience.

So Afram Publications must say good bye to the last of its founders. We know we have been thoroughly pampered by the presence of Professor Nketia for so long. We are deeply appreciative of this privilege and feel the loss of his passing profoundly. However, we will gather our wits about us and call forth all that we learned from our founders; the last of whom was Professor J.H.Kwabena Nketia.

Prof, we are extremely proud to be able to number you among our founders and to have had the opportunity to rub shoulders with you. We say farewell to your physical presence but your spirit and thoughts are vividly a part of our reality.

May your Gentle Soul Rest in Peace.



TRIBUTE BY THE SUTHERLAND FAMILY

The Passing of our dear Professor Nketia marks the passing of an era of powerful collaboration between creative nationalists fired by the spirit of Ghana's independence. Two of these creative nationalists were Professor J.H. Kwabena Nketia and Efua Sutherland.

We were privileged to observe a rare creative collaboration between our late mother Efua Sutherland and Professor Nketia. There is evidence of the fruits of this collaboration to be found in institutions, publications and programmes which live after them. For example, a review of editions of Okyeame, the first literary magazine of the Ghana Association of Writers has pieces of oral poetry collected and transcribed by Professor Nketia and translated by Efua Sutherland. Professor Nketia perceptively championed the absorption of the Ghana Drama Studio established by Sutherland into the University of Ghana providing a major asset to the fledgling School Music and Drama which he was nurturing. Professor Nketia and Efua Sutherland were inspired by their own research and creative works as well as those of their colleagues and mentees. They were also committed to bringing an awareness of the richness of African Culture to Africans themselves and to the world. One practical way of doing this was to establish an indigenous publishing house – Afram Publications Ghana Ltd. Both Esi (Sutherland-

Addy) and Amowi (Sutherland Phillips) at different times served with Professor Nketia on the board of directors.

In our childhood Professor Nketia was more often simply the father of our friends Akosua, Kwabena and Naana Nketia rather than a lofty icon. We cannot count the number of times we sat in the car in front of either of our homes or the Institute of African Studies waiting for our parents to finish an apparently interminable conversation about their ideals or projects. We ran around the Drama Studio while important meetings were being held or sat in the corner watching rehearsals involving our mothers Auntie Efua and Auntie Lily Nketia or Naana and Amowi; for Prof encouraged his family to take part in the new theatre movement which was led by Efua Sutherland. He must have been amused at the little performances the Nketia and Sutherland girls especially put up as children for him, Auntie Lily and our mother especially around Christmas when we sang carols and danced adowa around bonfires and Christmas huts made of palm fronds which we had gleefully helped to build.

Prof certainly played a part in molding our consciousness of Ghanaian culture and the importance of creativity. We associated him with the background sounds of drums, pianos and voices which were ever present when we visited the Institute of African Studies.

He was involved in numerous concerts which we attended in Legon. We also benefited from the unique cultural experience at the University Primary where pupils were taught songs and other forms of music from different African countries by Prof and other members of faculty from the School of Music and Drama.

As adults we can look back with gratitude at the privilege of having been brought up around intellectual and cultural innovators like Professor Nketia. As we strive to contribute to enriching the cultural life of Ghana we will continue to draw on your inspiration.

Prof Rest in Peace.
Esi, Ralph and Amowi



TRIBUTE BY UNIVERSITY OF GHANA

J. H. KWABENA NKETIA - THE PASSING OF AN INTELLECTUAL GIANT

Now praise we great and famous men,
The fathers named in story;
And praise the Lord who now as then
Reveals in man his glory.

William George Tarrant (1853–1928)

It was with deep sadness that we received the news of the passing of Ghana's illustrious scholar, Emeritus Professor J. H. Kwabena Nketia (1921-2019).

Indeed, the University of Ghana, Africa and the entire world have lost one of their most legendary scholars and a founding father of African Musicology who was once described by the first Ghanaian Vice-Chancellor of the University of Ghana, Professor Alexander Adum Kwapong, as "our University Icon and our National Treasure."

Four years into the establishment of the then University College of the Gold Coast, Dr. Kofi Abrefa Busia identified a young man, Joseph Hanson Kwabena Nketia, at the Presbyterian Training College in Akropong and offered him employment at the African Studies unit of the Department of Sociology. Nketia, who had earlier on

studied with Ida Ward at the School of Oriental and African Studies in London, immediately turned into an intellectual asset of the fledgling but thriving university in the late colonial period and the early independence years.

In 1961, when the Institute of African Studies was founded, he was transferred there as Deputy Director, rising to become the first African Director of the Institute until his retirement in 1979. The University of Ghana benefitted from the work and presence of Professor J. H. Kwabena Nketia a second time when he returned to Legon in 1992 and set up the International Centre for African Music and Dance at the School of Performing Arts. This initiative eventually led to the establishment of the J. H. Kwabena Nketia Archives, which was named in his honor in 2015 and preserves a large number of his recordings and intellectual legacy. The archives also continues to serve as the repository for other musical works, especially recordings of the old traditional and guitar band music of pioneer guitar band performers such as E.K. Nyame and Kwabena Okai, Kwaa Mensah, Otu Lartey, Kwabena Onyina and Agya Koo Nimo as well as old time highlife music.

He extended this archives project to some of the regions, including the Cape Coast Cultural Centre, where he collaborated with others to set up a musical records and instruments museum where instruments such as the old acoustic guitars and various generations of the gramophone popularly known as the “Tarkwa Machine” were preserved. The museum also housed old vinyl (78, 45 and 33 rpm) gramophone recordings of various musical genres including traditional music such as adenkum, kundum and asafo songs.

Nketia was Emeritus Professor at the University of Ghana, and many renowned universities. On the African continent he was well known for his extensive work on African musicology in Nigeria, Kenya, Zambia and Tanzania. His eminent contributions to scholarship have put African Musicology on an entirely new footing. With terms such as “time line pattern” for the bell formulas, which govern much of West African drumming, he gave important directions and inspirations for the study of African Rhythm. But among his more than 200 publications, there are also case studies of particular styles and genres, the role of music and musicians in performance or society and last but not the least theoretical and aesthetical explorations of the intimate relationship between music and language. Nketia's *Music of Africa* (1974) became a standard textbook that has been translated into various languages and up to date is a must-read for budding African Musicologists. Professor Nketia remained intellectually active until his passing. His latest book publication, *Reinstating Traditional Music in Contemporary Contexts*, was launched as he celebrated his 95th birthday. As a composer he continued the groundbreaking work of Ephraim Amu and with pieces such as his *Volta Fantasy* he equally contributed to the development of African Pianism.

When the idea of a University anthem came up to herald the University's Golden Jubilee year in 1998, the University solicited for entries for the anthem both by open and direct invitation. Professor Nketia was one of those personally and directly invited to submit an entry.

He accepted to do it wholeheartedly. In his own words, he said: “Since I am a member of the University and I have been branded as a “dondologist”, I cheerfully agreed to do it. I thought about it. what do I want to put into a university anthem that will reflect its history, struggles, aspirations and so forth; an anthem that is short, brief but straight to the point; an anthem that has a certain lilt that will inspire people to sing and enjoy; an anthem whose rhythm and emotions would build up those who would listen to it.” A number of entries including the one from Prof. Nketia were received, thoroughly reviewed and whittled down to two which were then submitted to the Academic Board. The Board overwhelmingly selected Professor Nketia's anthem.

And thus, the famous University of Ghana anthem was composed. We thank you Professor Emeritus J. H. Kwabena Nketia. You have left us with a legendary composition you described as a gift to the University, which we know will stand the test of time.

On the occasion of his ninetieth birthday, the University of Ghana celebrated Emeritus Professor J.H. Kwabena Nketia at a luncheon hosted in his honour on June 22, 2011 at the Great Hall. This the University saw as befitting for a man who had mostly dedicated his life to the life, work and development of the University and academia as a whole. On that memorable day, when Professor Alexander Kwapong was about to propose the toast in his honour, he asked for permission to sit down and read his speech because of his advanced age, even though he was about four years younger than Professor Nketia. He then advised Professor Nketia to do likewise when it is his turn to respond to the toast. Contrary to Professor Kwapong's admonition, when it was Professor Nketia's turn to respond to the toast, not only did he not sit down, but he virtually sprinted up the stairs onto the stage of the Great Hall, and gave a speech which lasted more than fifteen minutes, all on his toes.

This was the man who as the “gong-gong” beater, announced the inauguration and installation of the first Chancellor of the University of Ghana, Dr. Kwame

Nkrumah in 1961. He also symbolically “enstooled” Mr. Kofi Annan as Chancellor of the University during his investiture in 2008 at the Great Hall, in characteristic Ghanaian fashion.

Nketia was honoured with many awards in Ghana, including the Companion of the Order of the Star of Ghana (the current highest state honour), the Grand Medal of the State of Ghana (Civil Division), the Ghana Book Award, ECRAAG Special Honour Award (1987), Ghana Gospel Music Special Award (2003), and the ACRAAG Flagstar Award (1993). He was a Member of Honour of the International Music Council. In 1991, Professor Emeritus J.H. Kwabena Nketia was conferred with an honorary degree, DLitt, at a Special Congregation of the University of Ghana.

Other international awards Professor Nketia received include the Cowell Award of the African Music Society; the ASCAP Deems Taylor Award, for The Music of Africa (1975); the IMC-UNESCO Prize for Distinguished Service to Music; the 1997 Prince Claus Award; and the Distinguished Africanist Award of the African Studies Association of the USA (2000).

In private life Nketia was a man of gentle personality, and despite his position as an internationally renowned and celebrated scholar, there has been an air of civility and humility around him throughout his life. But behind this gentle personality was a certain resoluteness and determination with which he approached his responsibilities and related to his peers, superiors and subordinates. He was very approachable and believed in gentle persuasion. It was his approachability and ability to relate to all manner of persons and handle controversial issues with equanimity that endeared him to many people on and outside campus. For example, when the Institute of African Studies was established, Nketia was appointed the Deputy Director in charge of the performing arts, particularly the African Music and related Arts section. The Director, Thomas Hodgkin, an Englishman, was not very conversant with the sensibilities and nuances of African culture. The lot

therefore fell on Nketia to steer the various programmes of that section as well as the other sections of the institute to the level of acceptance as serious intellectual disciplines. People in the university, students, workers and lecturers used to refer derisively to the new Institute as the Dondology Institute, implying that the Institute did not go beyond just being a place for playing African drums. Nketia handled these unwarranted criticisms of the institute with equanimity even though he felt very concerned that some of his colleagues on the Academic Board did not believe that their own cultural heritage could be regarded as a serious academic discipline worthy of development and research.

But together with his lieutenants, Ephraim Amu, Mawere Opoku, Atta Annan Mensah, N. Z. Nayo, and with a lot of patience and determination, they steered and developed the new curricula of the performing arts section, and the institute as a whole through the various committees and Boards of the University, including the Academic Board.

It was painful for Professor Nketia to sit in Academic Board meetings and senior common rooms and listen to his colleagues talk disparagingly about the Institute. But with his characteristic gentility and patience, he was able to gradually bring respect and admiration to the Institute. Programmes such as Labanotation Performance in Dance, and melody and counterpoint in music, gradually became fully understood and accepted as being on equal ground intellectually as other disciplines and programmes.

So praise we great and famous men,
The fathers named in story;
And praise the Lord who now as then
Reveals in man his glory.

William George Tarrant (1853–1928)

The University of Ghana mourns with his children and
family.

Damirifa Due, Prof., Nante Yiyel



Osagyefo Dr. Kwame Nkrumah at an Exhibition at the Institute of African Studies, with Prof Nketia looking on - 1963



**A TOAST IN HONOUR OF
EMERITUS PROFESSOR J. H. KWABENA NKETIA
AT HIS 90TH BIRTHDAY LUNCHEON AT THE GREAT
HALL, UNIVERSITY OF GHANA, LEGON, ACCRA. PROPOSED BY
PROFESSOR ALEXANDER KWAPONG**

Chairman and Members of the University Council, Mr. Vice-Chancellor, Pro-Vice-Chancellors, Members of the Academic Board, Senior and Junior Members of the University, Akosua and Naana and other members of the Nketia Family, Distinguished Friends and Invited Guests, Ladies and Gentlemen:

Let me first say how delighted and grateful I am for the invitation to say a few words and propose a toast in honour of our dear Professor J. H. Kwabena Nketia on this historic and memorable occasion. 90 years is an exceptional and rare landmark that comes the way of ordinary mortals. Many who manage to attain this rare distinction are afflicted with the many biblical aches and pains that accompany most octogenarians, let alone the ninety-year-olds, but not Kwabena Nketia. He is the exception: since the 58 years that I have known him as a colleague, I have not seen him brought down with any of the serious illnesses endemic in our tropical environment to which we ordinary octogenarian survivors are prone. Not only is he as hale and hearty as ever before, as we can all see today; but he has continued to maintain his intellectual acumen, his creative, artistic and musical genius that has made him our University icon and our National Treasure.

Despite the grievous losses he suffered in the untimely deaths of his beloved wife, Lily and his sons, Kwabena and Kwame, Kwabena Nketia has continued to soldier on, undaunted and has earned our respect and admiration.

Under his sustained, long and able leadership as the second Director of the Institute of African Studies who succeeded Thomas Hodgkin, the newly created Institute

of African Studies grew into a great African centre of academic, cultural and musical excellence. Generations of Ghanaian, African and visiting foreign students, researchers and scholars who passed through the walls of the Institute will testify to the enduring quality of his many sided-talents. His fruitful collaboration with his friend the late Professor Mawere Opoku in the School of Music and Dance and with Efua Sutherland and others has enriched the cultural lives of many of his fellow-countrymen and other Africans, while his own musical compositions continue to enhance and add to the musical heritage left by his mentor and friend, Ephraim Amu of blessed memory. We will need no reminder of our debt to his musical genius as we sing the University of Ghana Anthem at the end of this luncheon.

Academically, Kwabena Nketia stands very tall in his chosen field of ethnomusicology, here and internationally while he has deepened African Studies through his own individual scholarship, he has also broadened the boundaries of these studies and made of them a coherent, disciplinary whole. Now thanks to Professor J.H. Kwabena Nketia and his many Ghanaian and international academic friends and peers who have worked with him during these many past decades, the average Ghanaian, I daresay, does appreciate the real significance of the so-called 'dondology' of our Institute of African Studies.

When I joined the University College of the Gold Coast as a young Lecturer in the Department of Classics in October, 1953, there were only a few of us Africans (or Ghanaians as we later became four years later) in a sea of expatriates who constituted the senior members of the University College. Emeritus Professor Kwabena Nketia

was then a Research Fellow in the Department of Sociology headed by Dr. Kofi Abrefa Busia, our first Ghanaian Professor. The University College with David Balme as its founding Principal was then only five years old. The band of the tiny Ghanaian minority pioneer academic and administrative senior members of staff numbered just about a dozen people altogether. Kwabena Nketia was obviously present at the creation, as the saying goes, of this University to which he has remained totally dedicated and devoted during these past six decades.

Out of all the Ghanaian pioneers at the Western Compound of Achimota in 1953, only two of us, Professor Kwabena Nketia and I, are alive today, some fifty-eight years later. We are also, coincidentally, the only two surviving foundation Fellows of the Ghana Academy of Arts and Sciences which was founded by President Kwame Nkrumah in 1959. You can therefore appreciate, Mr. Vice-Chancellor, why I feel so very highly

honoured and so grateful to you, Professor Ernest Aryeetey, and members of the University and to Akosua and Naana, the wonderful daughters of our beloved Kwabena Nketia, for the invitation to join in this special luncheon in honour of Emeritus Professor Kwabena Nketia's ninetieth birthday in this august Great Hall of the University of Ghana and to propose this toast for the occasion.

So, distinguished ladies and Gentlemen, let us all be upstanding and with fully charged glasses, drink a hearty toast to Emeritus Professor J. H. Kwabena Nketia on his 90th Birthday. May God Bless you, Kwabena, and grant you more years of continuing Good Health, Happiness and Peace!

Text of Remarks delivered at the Great Hall, University of Ghana, Legon.

Wednesday, 22 June, 2011.





TRIBUTE BY

FORMER STAFF AND FELLOWS OF INTERNATIONAL CENTRE FOR AFRICAN MUSIC AND DANCE (ICAMD)

Wisdom is – as a well-known Akan proverb has it – not like money, which can easily be bundled and stowed away: Nyansa nye sika na woakyekyere asie. On the contrary, as was once remarked by Prof. Kwabena Nketia 'knowledge, experience and expertise need to be generously shared and spread'.

On his final return to Ghana and at the “tender” academic age of 73 years, Professor Nketia, who had previously taught in the United States of America for well over a decade after his retirement from the University of Ghana, opened yet another fresh page in the book of his academic life. The time to take care of his intellectual legacy at home had finally arrived.

In 1992, Professor Nketia returned to the University of Ghana, Legon, with his personal books and record collections. With the generous assistance of Ford Foundation, Rockefeller Foundation, Swedish International Development Agency (SIDA), he established the International Centre for African Music and Dance (ICAMD) at the University of Ghana. In a carefully crafted newsletter, issued six (6) years later in 1998, he described its aims as follows:

“Having spent the greater part of my working life doing field work, library and archival research, what I wanted to do on retirement was not exactly this traditional image of a retiree. [...] The challenges of the milieu to which I was returning after my sojourn in the US required that I do something different. While continuing now and then to write or “work on something”, I could inspire others to do field research instead of doing everything myself the way I used to, encourage scholars and artists to make use of the archival materials I had already set up in the

Institute of African Studies, [...] develop a specialized “library” with my own collections of books [...] and share my knowledge, experience and reflections with others who might carry them forward.”

With the firm establishment of ICAMD in the second half of the 1990's, a notable breeze of change was blowing through the premises of the Music Department and the School of Performing Arts. The Centre embarked on research trips to supplement Nketia's recordings from the 1950's to 1970's. Additionally, it organized lecture series and conferences on relevant issues such as music therapy, music education, music composition etc., and established various institutional linkages as well as invited research fellows from La Côte d'Ivoire, Nigeria, Zambia, Tanzania and Zimbabwe, who were given the opportunity to benefit from its infrastructure and Professor Nketia's personal supervision. Additionally, promising musicians like the seperewa genius Osei Korankye, Atentenben virtuoso Dela Botri and his Hewale Sounds group, which became the Centre's performing group in residence, were made part and parcel of its research and outreach activities.

Even at this latter stage Prof. Nketia once again proved to be the visionary he had been throughout his life. First, he had done so much to explain the riches and beauty of African Music to the entire world and in particular his 1974 book on the “Music of Africa”, is still a standard textbook which no one studying the subject ought to miss. Secondly, with the official employment of artists, ICAMD ventured to establish a much stronger relation between academic research and artistic practice, a principle now embraced by many schools of music and research departments all over the world. Again from the above quoted newsletter:

“This idea of reaching out to others in the discipline of music seemed to me appropriate for the situation in Africa where composers may be ethnomusicologists, music educators, cultural officers, and members of arts organizations etc., such multiple roles as I had previously assumed myself. It has led me to redefine the subject areas of my field to include development studies in ethnomusicology with particular reference to African music and dance.”

With his strong emphasis on collecting, preserving and encouraging creative use of archival resources, Professor Nketia laid the foundation for the J. H. Kwabena Nketia Archives at the Institute of African Studies at the University of Ghana, the current heir and successor of ICAMD resources, which has over the years turned into a leading traditional music and dance archive on the entire African continent.

Working with Prof was one of the most memorable experiences in our professional lives. He was very humble, soft-spoken and ready to listen. He would patiently listen to your viewpoint no matter how impracticable it might seem. In those days there was only one phone handset at ICAMD and it was in Prof's office. We recalled many instances when, we had calls on this office phone and Prof would walk down to our individual offices to gently inform us. We also remember the fact that Prof used to type all his letters himself and he made sure all his workers learnt to type by making available an old time Mavis Beacon Computer Learner's guide that we all had to learn in the first month of our appointment. What a boss to work with!

Prof had passion for fieldwork and would give anything for a project to be undertaken. In his view, we were rapidly losing our cultural heritage and until someone did aggressive documentation, everything would be lost

to us. Prof always said you don't pick your bag and close from work, because its 4:30 p.m. or 5:00 p.m. as it is done in most offices or institutions. To him, you closed because you had finished your day's work.

We held many meetings with Prof and during those sessions, we realized he had so much for us to chew on at a go, so with his permission, we decided to record such sessions so we could digest those ideas gradually. Prof expected us to identify problems in our various special fields, and he sat down with us to discuss solutions with him because he said we were all learning. It seemed with all the knowledge he acquired in life, he never stopped reading and learning. That was the Boss we had!

Prof, from wherever you watch our activities now: We, the former staff and fellows of the International Centre for African Music and Dance, strongly hope that you will not be dissatisfied with the manner in which we build on, administrate and preserve your material and intellectual heritage. If some of us, who have benefited from your personal assistance and advice occupy unique academic and administrative positions, it is perhaps no understatement to say, that your example, your expertise and intellectual agility encouraged us to reach where we are.

We cannot forget the wise counsel you used to give us in the most difficult situations. One of such was that in your career abroad though you had all the chance to trade your research collections for money, you did not do that because for you, 'it is a national asset'. So in all we do and wherever duty calls us, we will press on to preserve your legacy by dispensing the knowledge you freely handed to us.

Agya pa, gu mu brebre, wo ne wo Nyame nkɔtena.



TRIBUTE BY

PROFESSOR DANIEL KODZO AVORGBEDOR

I still hear, and will continue to hear and listen to him through his spoken words of wisdom, his analytical ideas of unsurpassed erudition, his poems of cultural and autobiographical reflections, and ultimately through the physical and now digital media reproduction of his musical compositions.

In 1976 I completed my national service at Legon as Professor Emeritus J.H. Kwabena Nketia's research assistant. I received unqualified mentoring, directly and indirectly through the assignments involving various Ghanaian musical traditions and their indispensable sociocultural contexts. Guided by his advice and wise counsel, I pursued and completed my PhD program at Indiana University, Bloomington under the sponsorship of the University of Ghana graduate scholarship.

Professor Emeritus Kwabena Nketia will always remain a mentors' mentor—that is, he is the mentor of many mentors who mentored me. There was that special smile after I played the closing bars of the piano accompaniment to his composition, *Wonya Mane*—he particularly appreciated my precise articulation of rhythmic and tonal nuances on the piano. (I wish we can

uncover and learn from the few sessions where he played his own works!) Such moments will, no doubt, contribute significantly to the proper interpretation and analysis of his works.

Unfortunately we tend to overlook his creative output, especially the music compositions which are greatly informed by his close attention to past and present music and cultural traditions, including his self-reflexivity. He often called me “Bibliographer and Archivist” and such epithet speaks mainly of his high appreciation of the extent to which he has influenced my intellectual career. In response to my 2014 interview questions he recalled the spectacular international impression he created through his hosting of the first 1966 hosting in Africa (i.e., Legon) of the international meeting of the International Council for Traditional Music. In 1975 he also organized and established the Regional Secretariat of URTNA (Union of Radio and Television Network of Africa, which is now AUB or African Union of Broadcasting) at Legon. The last time I visited him at home I took several photos. We promise to uphold bright, straight and forward the mantle you have bequeathed to us. *Requiescat in Pace!*



Prof. Nketia and
Prof. Avorgbedor (2018)



Prof Nketia, Prof Aryeetey, Mr. Dateh Baah



M.anifest & Grandpa



TRIBUTE TO J. H. NKETIA – MUSICOLOGIST, COMPOSER, CULTURAL ADMINISTRATOR AND MENTOR:

“EMBRACING DONDOLOGY—ESTABLISHING A VISION”

BY GEORGE PANYIN HAGAN

I pay this tribute not only out of a sense of genuine gratitude to Professor J.H. Nketia for guiding my academic development over several decades, but also out of sense of filial duty to tell, lest posterity forget, the story of a man of humble bearing who gave birth to an academic subject and defined the place of Ghana and the University of Ghana in the world of Academia. Many outstanding Ghanaians have raised the flag of Ghana by playing outstanding roles in global institutions and international service; Nketia stands out, perhaps alone, as the Ghanaian who gave Ghana a name around the world by gaining worldwide recognition, and circling the globe, as the world's most foremost Ethnomusicologist and an African Cultural Icon.

Legon had to become, and announce itself as, a sentinel of African intellectual activity and begin to make its contribution to world intellectual discourse by research, discoveries and publications that exhibit the African Genius. It is by his contribution to this transformation and rebranding that Kwabena Nketia established his place in world history – and this testament is to ensure that Legon and the nation understands its debt to this humble man of letters.

Though Hodgkin, Ivor Wilkes, Morton Williams, Posnanski, Jeff Holden and Gilbert Ansere, Mawere Poku, Efua Sutherland, De Graft Johnson and others contributed greatly to establishing the reputation as an international centre of African studies, in its pioneering role in the University and African heritage studies, the Institute owed its growth and international reputation and force of attraction to the ascent of Kwabena Nketia as the First African Director of the Institute and his growing reputation as the foremost researcher and

teacher of African Music and Ethnomusicology in Africa. I was privileged to be among the pioneer Ghanaian students and also privileged to be the first of the products of the Institute to join the staff when Nketia had become the Director of the Institute.

From the beginning, the Institute of African Studies and its School of Performing Arts encountered great hostility, and became an object of abject contempt, sneers and scorn among students and lecturers on campus. Besides the perception that the Institute of African Studies had been established at the behest and under the patronage of Kwame Nkrumah, and the misconception that it had been created for propagandistic reasons, in the minds of many academics there were doubts and questions about the genuine intellectual merit of some of the courses African Studies and the School of Performing Arts were offering – and some felt that they had no place in a respectable University like Legon.

The Stone Rejected...

The ultimate in the contempt and ridicule that academics heaped on research and teaching enterprise of the Institute of African Studies and of The School of Performing Arts was to call it “Dondology”. To some of these brilliant academics, the guardians of university standards and orthodoxy, the lecturers and students of the African studies and Performing Arts threatened to subvert the pristine and authentic purpose of a University education and pollute the high limpid founts of knowledge. They would degrade the authentic intellectual culture of the university. What defied the understanding of these rejectionist intellectuals and riled them most was how a genuine university would allow people without any university degrees, and even

without any classroom learning, to join the research and teaching staff of the university – to collect oral traditions, teach music, dance, language, visual and performing arts, religion and oral literature and the like for students to acquire diplomas and degrees of the University of Ghana.

Bearing the brunt of the sustained negative reaction to African studies, was the visible head of this 'mob', Kwabena Nketia, the eminent Professor of Dondology – humble, demure, always approachable and courteous, unruffled, undisturbed, ever-so-steadfast, unwaveringly advancing the course of African Studies by his research, teaching and publications into the theory and practice of music-making in African cultures. But history has been his justification: as his academic credentials and honours increased, the champions of orthodoxy and academic standards diminished in stature. Nketia's academic endeavours and leadership made him the recognised founder of African ethnomusicology, the father of the academic study of African arts, a musical legend and a unique icon of the African Genius.

Kwabena Nketia was a proud son of the Asona clan (Asonaba); and the appellation of the Clan is "Asona fo womper kwa (an Asona person does not struggle in vain)." Those born Asona do not embark on fruitless endeavours. While others might consider their pursuits and actions as aimless or destined to fail, the Asonaba always ends his or her endeavours in victory. The dirge for the Asonaba in Nketia's collection of dirges says:

Opuni Akwasi of Akuroforom,
Grandsire ran in great haste
Ayaa Keseease in Adanse.
When he was going, he was told
He would be given nothing,
Not even the leaves of Antwibo.
Yet eventually, he was given thirty, beside
A sword with gold emblem of a hen and chickens.

Nketia no doubt carried in his soul a sense of destiny and prophetic zeal, believing that as an Asonaba his

endeavours would not be in vain. "When he was going, he was told He would be given nothing. Yet eventually, he was given thirty (tenfold of three) - the mystic number), besides a sword with a gold emblem of a hen and chickens". Nketia's publications—of four books and more than 200 articles—are the leaves referred to in this Asona dirge; and the three chickens represent the many students and academics he tutored and mentored – not to mention the several important institutions of excellence he was instrumental in establishing in Ghana and abroad.

African studies was fortunate that in his endeavour to uncover the treasures of "Dondology," Kwabena Nketia was able to establish his credentials as an Africanist of merit and use his reputation to raise the profile of the Institute of African Studies and the School of Performing Arts as an autonomous centre of intellectual enquiry.

And to the sceptics and cynics of academia he once said: "Mr Vice-Chancellor, Ladies and Gentlemen, when I was thinking of a suitable title for this lecture, I was almost tempted to choose the title Dondology Defined, for 'dondology' is the nickname that students and others overwhelmed by the sudden appearance of African drums on the hallowed precincts of the University of Ghana derisively gave to studies in music and drama and by implication, to the discipline of ethnomusicology most directly with these studies. For them, it was not only a strange field but a big joke, for they could not by any stretch of imagination believe that there is more to ethnomusicology than the aural manifestation of it.

"I am happy, therefore, to have had this first public opportunity to speak about Ethnomusicology in Ghana, not because any apology is needed for introducing ethnomusicology here in Ghana or for making you painfully aware of its presence, but it is because it is my hope that I have been able to share with you my conception of this field of study and its practical implications in the context of present day Ghana and the new 20th century world of music."

The autonomy that Nketia brought to the study of African music is reflected in the great variety of theses that students in African studies have produced. Nketia approved and sponsored the study of Body Art, The Drama of Akom (Trance dance), Linguist Sticks and Umbrella Tops; Artistic Decorations of Fishing Boats in Ghana, Folktales, the African Family, Kinship and Marriage, Cult Organisations, Ghanaian and Afro-American Marriages, Traditional Medicine, Systems of Indigenous Knowledge etc.

Nketia served as the Chairman of the Arts Council of Ghana from 1976-79, having, prior to that, served as member from 1961. It was as Chairman of the Arts Council that he made his first important contribution to the formulation of a national cultural policy. Nketia prepared and submitted a paper titled "Guidelines for Action Programmes of the Art Council of Ghana (1977) to stakeholders for discussion. This paper has always been considered the first draft proposal of a cultural policy for the nation.

From 1993-1994 Prof. Nketia became the Chairman of the Ghana National Theatre Board and revived the theatre movement in Ghana. In 2001, he became a member of the National Commission on Culture and served for eight years. So important did Professor consider culture an instrument of unity in a nation of great cultural diversity, that he was pleased to see unity in diversity made the central issue of Ghana's national cultural policy.

Mentorship

No sooner had I settled in as a Research Fellow, than Nketia walked into my cubicle one morning to have a chat with me. I needed to publish some articles as soon as possible, was his message. His reason – I needed to cultivate the habit of writing – and the longer I hesitated to bring out my first article, the more difficult it would be to start. I brought out my first article in the Institute's Research Review. He read it and came again to talk to me. "When are you coming out with your next article?" I did

not know what to say. He said "Write another one for the next issue. And he gave me a rule: Aim to publish one or two articles a year, and you would be doing your academic career no harm. I obliged.

Professor encouraged me not to define myself as a student of Fante society and culture; he wanted me to broaden my studies of Akan culture by doing serious field work in Ashanti. He asked Agyeman Duah, for many years a field assistant to Ivor Wilkes, to take me to Manhyia and introduce me to Otumfuo. Bafuor Osei Akoto, the then living authority on Asante history and cultural institutions, became my father.

Born a Fante, and raised in infancy in Accra and Kumasi, I noticed very early that the people of Winneba appeared virtually to taboo any public references to the vital parts of the human anatomy, either in the form of abuse, jokes or songs of entertainment. Winneba practiced segregation of men and women into male households and female households and the beach front was the only space where men and women came together and interacted – and here talk was all about fish. I was therefore surprised to be confronted in the nubility rites for girls with songs with lyrics almost entirely about the male and female genitals and the sexual act. I reported this to Prof and told him with great excitement I was going to write an article on 'Ritual Obscenity in the Nubility Rites of the Effutu'. Professor's face lit up – as if to throw much needed light on the subject to enlighten me. Calmly, he told me, 'George, the nubility songs are not obscenities – they are explicit cultural instructions about sexuality and the conjugal responsibilities that the maidens were being prepared for'. I immediately saw that I had no reason to be overly excited about these lewd songs; and I reserved my observations on the songs and their cultural context for a comparative study of sexual cultures in African societies.

Legacy

Kwabena Nketia almost single-handedly redefined the subject of ethnomusicology and made Ghana the

authentic centre for the study of African musicology. He gave the African continent ownership of the academic study of African cultures. He raised the profile of the Institute of African studies in the University of Ghana and projected its image abroad. He played a key role in branding the University of Ghana as an intellectual citadel aware of its cultural identity and obligation. Nketia helped the university to enhance its African personality by garnishing the drab lifeless convocation and congregation ceremonials with cultural performances appropriate to the pomp and circumstance of such events. The university anthem composed by Nketia will, for as long as the University survives, remind generations yet to come of the genius of Professor J.H. Nketia.

By his life, works and words, J.H. Kwabena Nketia, Ethnomusicologist, Composer, Cultural Icon and Author, has become immortal. For us, his abode is among the ancestors, his spirit will reside in the institutions and repositories he created and his tongue shall never rot. His prodigious intellectual output would forever speak to us. We shall remember him whenever the Odomankoma Kyerema drums the imprecation – “Meresua, momma minhu, momma minhu, momma minhu”.

Asonaba Kwabena Nketia, Nante bere bere. Egya, Daasebre, Dayie. Due kose kose.



TRIBUTE BY AGYA KOO NIMO

I pay this brief and inadequate tribute to the memory of the late Emeritus Professor John Hanson Kwabena Nketia Saben, my mentor and severe critic. There are moments when the human heart stops beating; I think this is one such moment.

Nketia Saben lived a life of inward joy; joy which the world does not give in life or take away in death. The influence of great minds on our thoughts and deeds merits serious consideration. Prof was a great source of inspiration. To me, he was an influence.

“Death”, according to Goethe, “is a commingling of eternity with time, and in the death of a good person, eternity is seen looking through time.”

“All things human are subject to decay, and when fate summons, even monarchs must obey” – John Dryden
“Death is part of the cycle of creation, yet it is painful because it is separation, particularly to those closest to

the deceased. We know that the deceased must go home to join the ancestors to contribute to watch over us; but it is hard to see them go. Indeed, both the physical and the metaphysical worlds are thrown into disarray when death occurs” – Prof. Abena Pokuaa Adompem Busia

Prof possessed self-esteem, was a realist, controlled his emotions, worked for distant ends, was patient and humble, had a sound sense of values, was centered on others rather than himself, was tolerant, saw himself and others objectively, tackled unpleasant tasks with vigour, utilised his potential to the best advantage and understood the need for rules and regulations in a social order.

Prof was an ethnomusicologist, a think tank, a mobile museum, a walking encyclopedia, and a library on fire.
Nana Nketia Saben, dayie!



TRIBUTE BY

ANDREWS K. AGYEMFRA-TETTEY, PERSONAL ASSISTANT AND SENIOR RESEARCH ASSOCIATE EMERITUS PROF. J.H. KWABENA NKETIA

*"When the day of toil is done,
When the race of life is run,
Father, grant Thy wearied one
Rest forevermore."*

Well,
That is the kind of song you hear,
When ordinary people die!
It never applies to you at all,
Even in Death, O Kwabena Nketia!
You were never weary at all!
You were never tired at all!
And you were never finished at all!
Not in this world,
And never in the next world!
God will surely assign you new duties,
To continue to touch the hearts
And minds of generations yet unborn,
Instead, of some "rest" forevermore!

"Rest forevermore,"
For you? Kwabena Nketia? Indeed!
Don't make me laugh, Prof!
At a time like this!
You were so brilliant! So creative!
You were so indefatigable! So excellent!
You were so fantastic! So tolerant!
Always there for others, even when they were not there
for you!
And to quote you directly:
"Ɛ me wu a, na m'agorɔ bɛ sɔ!"
(When I die, my performance will intensify!)
So let your performance begin, Okunini!
Let your ideas continue to flow, Okatakyie!
Together with Owura Amu and Mawere Opoku,



Let your Music and Dance continue to play on and on
and on, even in heaven!
Draw more disciples to the Study of Africa!
Help curb the Cancer of Charlatanism!
Let God and all his angels hear afresh your African Music
in the gates and citadels of heaven,
And help unite us all in music, dance and art!

Thank you, for a tempestuous 23 years together!
Nobody understood my potential, but you!
Nobody honoured my efforts like you!
And nobody will take your place, but you!
Thanks for the baton, Prof. Kwabena Nketia!
I shall run the race, So help me God,
And pass it on, to a worthy runner!

I dare not say goodbye now, because Nketia never dies!
Death can have your body if it wants to:
You were beginning get old and tired in it anyway!
But Death cannot have your spirit if it wants to,
Because it is too late now, O Poor Death! Go away!

Prof, choose nobody else over there to be your Assistant
and Associate,
Leave that vacancy for me!
Because that will always be my job,
Till I join you one day!

May God Bless You, Supreme Professor of Professors!
Salute!



TRIBUTE BY

FAMILY OF EPHRAIM AMU

Death is inevitable. Ephraim Amu's song Owu nam kwan so reba, is translated as follows; "Death is on its way, no one knows when it will arrive. So as a living being, beware, live a worthy life and be filled with hope such that death does not take you by surprise".

The names Nketia and Amu are synonymous with each other. It is my greatest privilege, on behalf of the family of Ephraim Amu, to pay tribute to our dear father and 'big brother', Emeritus Professor Joseph Hanson Kwabena Nketia. 'Big brother' because, Amu had announced, publicly, that Nketia was his Godson to take over from him on his departure from this earth. A title Nketia held with great pride.

Nketia and Amu's relationship dated as far back as the 1930s. The story of their first encounter had been told countless times by Nketia. As a student at the Akropong Training College in those days, Nketia visited Amu to express his interest in composing songs. Much as Amu was delighted about Nketia's intentions he said to him, "DO NOT COPY my music develop your own style; so go to the traditional people and learn from them". (Perhaps that informed Nketia's use of 6/8 time after the initial Amu 2/4 time). Nketia was very grateful for the advice and did accordingly. Today, Nketia is well known as a great composer just as his mentor.

When Prof. Nketia became the first African Director of the Institute of African Studies, at the University of Ghana, Legon, and the School of Music and Dance was established in 1963, he invited Amu to join the staff as head of the Music department. These two giants toured the country collecting traditional songs and studying various cultural practices, and Nketia of course extended his tour to other parts of Africa. A large collection of these are available at the Nketia Archives of the Institute of African Studies.

While at Legon, Nketia arranged for Amu and the University of Ghana Male Choir to participate in an International Music festival at Lincoln University in the USA in 1968. He recommended Amu for the award of an honorary doctorate degree by the University of Ghana in 1966, and in 1979 the International Music Council, UNESCO Music prize at a ceremony in Bratislava. Under the auspices of the Ghana Academy of Arts and Sciences, Nketia instituted the Ephraim Amu Memorial Lectures in 1998 and gave the inaugural lecture.

When in 1978, the Presbyterian Church of Ghana requested from Amu to compose an anthem for the 150th anniversary celebrations, Amu quickly entrusted the task into the able hands of Kwabena Nketia who readily accepted and composed Wose Aseda. This is how highly Nketia and Amu respected and held each other in high esteem.

Prof Nketia was a great source of encouragement to many and I (Misonu Amu) am one of the proud beneficiaries. He encouraged me to give solo performances and gradually my confidence was built up. My first performance was his song, *Onipa beyee bi n'ennye ne nyinara*, translated as follows: "Man can only achieve so much. For what is beauty, strength, wealth or wisdom? Today we seek to chat with man but where do we find him? Alas! Death has taken him away". Kwabena Nketia *wobeyee bi, mo ne adwuma*. You achieved a lot, well done Kwabena Nketia.

At the Amu memorial lecture in 2006, their 12 year old grandson, my son Seveamenu had accompanied me on the piano to perform Amu's Kente weaving song. At the end, Prof Nketia led the audience to give him a standing ovation and he gave him a hug. On return from one of his travels, he bought the young boy a music manuscript book to encourage him develop his musical talent. The

young man is currently pursuing Music at the University of Ghana, and has always been proud to have had these two music doyens as his grand fathers and mentors.

On the 12th of February 2019, I passed by the Nketia Archives for a visit and I was told Prof was around. I met two young men Bernard and Sampson, (founder and director respectively of Akua Akyere Memorial Choir at Tema) who had come to request for Nketia and Amu scores of patriotic songs. These young men counted themselves lucky and especially blessed for having met Grandpa Nketia himself. They were so excited to have a chat with him. Prof's opening remarks in a soft failing voice were, "Amu always visited me and would relax on my bed". He repeated this in response to any question posed. So Judith asked me if I knew about this and I said I am also hearing this for the first time. Judith interrupted and asked Prof to place his hand on her head for blessings and we all had our share of blessings taking pictures with Prof. Another question and Prof's response, "whenever Amu visited me he would relax on my bed". When on the morning of 13th of March 2019 news of Prof's demise reached me, I quickly recollected and concluded that on the day he kept repeating Amu's visit to him, he was actually giving us a message.

Such was the friendship of the Nketia and Amu families. For the past few years, most functions organized for Nketia would have the family of Amu invited to them. Prof. Nketia, our family is very grateful to you and we will always cherish good memories of your association with us. "We bid you farewell you traveler, may you be safely guarded on your journey and may it be well with you", as expressed in Amu's song, *Nante yiye, ɔkwantufɔ a ɔde ne kwan rekɔ, nante yiye Agya wokɔ a nante yiye oo, ɔkwan a worekɔ yi brebre Agya wokɔ a brebre, ɔkwan a worekɔ ensi yiye Agya wokɔ a ensi yiye oo*. Prof, *wo pɛ ayɛ hɔ. Awurade mfa wo nsie asomdwoe mu*. "Prof your wish has been fulfilled. May the Lord grant you peaceful rest".

Odupong atutu ampa. "Indeed, a mighty tree has fallen". Nketia *abusuafoɔ nyinara monhye den wɔ Awurade mu*. The Amu family extends to the entire Nketia family our deepest condolences and may the Lord be your comfort in these times of grief and always. Akosua Adoma and Naana may be asking, *wogya yɛn sɛɛ ni, Agya no a worekɔ ee, woregya wo mma sɛɛ ni? Nea wobekɔ biara eyɛ a kae yɛn*; translated; "Daddy, what plans do you have in place for leaving us in this manner? Wherever you go, remember us". But Akosua and Naana, trust in the Lord always. He is your fortress and he will never forsake you.

AMEN!!!



TRIBUTE BY

THE PRESBYTERIAN COLLEGE OF EDUCATION AKROPONG-AKUAPEM (FOUNDED 1848)

*Then I heard a voice from Heaven say, "Write this: Blessed are the dead who die in the Lord from now on."
"Yes," says the spirit, "they will rest from their labour, for their deeds will follow them." (Rev. 14:13)*

Life will never be the same for staff and students of the Presbyterian College of Education. The news hit us individually like thunder. Emeritus Prof. Joseph Hanson Kwabena Nketia is gone!!!

Emeritus Prof. Joseph Hanson Kwabena Nketia whose memory we celebrate today was an Adikanfo. He received his first musical education and eventually trained as a teacher in the Presbyterian Training College (PTC) now Presbyterian College of Education (PCE) Akropong-Akuapem. He later taught in this same institution and by dint of hard work was appointed Acting Principal in 1952.

He was a hardworking, dedicated and trustworthy tutor and Principal loved and admired by both staff and students.

He was a disciplined man who lived by example; A man, ever ready to serve in any position given him by the College Administration. No wonder he was appointed as Acting Principal of this great College until four years later when he was employed by the Late Dr. Kofi Abrefa Busia at the African Studies Unit of the Department of

Sociology in the then University College of the Gold Coast.

Dear Emeritus Prof. Joseph Hanson Kwabena Nketia, times of sorrow are never pleasant but we acknowledge your good deeds, hard work and sacrifice. We are very proud of your achievements and contributions to the College. We are thankful to you for your role as Principal, Tutor, Father, Friend, Colleague and Mentor. In times of hardship, your smile cheered us on. You stood tall for your efforts and dedication. Your humility, diplomacy and above all, your great sense of humour are hallmarks you have left with us. If virtues could be borrowed, yours would be the most cherished and treasured. Fare thee well.

"Now the labourer's task is over, now the battle day is past,
Now upon the farther shore, lands the voyager at last.
Father in thy gracious keeping, leave we now thy servant sleeping".

(MHB 976)



TRIBUTE BY

NANA SUSUBRIBI KROBEA ASANTE (AKA SAMUEL KWADWO BOATEN ASANTE) PAST PRESIDENT OF THE GHANA ACADEMY OF ARTS AND SCIENCES

On 4th April 2019, I delivered the 60th Anniversary Lecture of the Ghana Academy of Arts and Sciences entitled “Sixty Years of Scholarly Excellence: Achievements, Challenges and Prospects: Humanities Perspectives”.

In that lecture, among other things I invited Fellows of the Academy to revisit the concept of scholarly excellence in the African context and paid the following tribute to the late Professor Kwabena Nketia.

Professor Kwabena J.H. Nketia, in my respectful opinion, personifies the Academy's sixty-year endeavours towards scholarly excellence in the creative arts and the humanities generally. The legendary ethnomusicologist, poet and composer deserves the highest commendation for converting “dondology” into a respectable academic discipline, for articulating and projecting African ethnomusicology throughout the academies of the world, for his productive interface between African music and western art forms, for his own artistic creations and for his exemplary role as a persistent and powerful exponent of reinstating African tradition in contemporary context. He has the rare distinction of having learned his craft from traditional sources and then perfecting it to international acclaim. His works have been translated into several international languages and he has served as a visiting scholar to major centres of learning throughout the world. Here in Ghana, he played a prominent role in the building of institutions. He was one of the Foundation fellows of the Academy, Director of the Institute of African Studies, Director of the International Centre of Music and Dance,

President of the Ghana Academy of Arts and Sciences and finally, Chancellor of the Akrofi Christaller Institute of Theology, Mission and Culture, Akropong. He played a critical role in the evolution of the Academy. In addition to enhancing the scholarly stature of the Academy through his internationally acclaimed works, he initiated and sustained two highly successful series of memorial lectures namely, the Ephraim Amu Memorial Lectures and the Asante-Opoku-Reindorf Memorial Lectures. As indicated above, he delivered the inaugural Ephraim Amu Memorial Lecture. He also delivered the first two Asante-Opoku-Reindorf Memorial Lectures which were established in collaboration with Akrofi Christaller Institute.

Significantly for this lecture, the subjects of the first two lectures were:

1. Oral Tradition in a New Mode: the Shaping of Indigenous Scholarship and literary style, and
2. Referential modes of meaning as strategies in oral communication

Finally, he delivered the 2nd Kwame Nkrumah Memorial Lecture on “Kwame Nkrumah and the Arts”. Professor Nketia's contribution to Ghana was not restricted to academia.

The Emeritus Professor was responsible for the introduction of traditional elements, such as the Fontomfrom, Kete, Atumpan and Mmensuon, into state celebrations of Ghana's independence in March 1957, as well as that of the attainment of republican status in 1960. Prior to this, state functions took the form of

military tattoos. Also in 1960, his celebrated orchestral piece, "Republican Suite for Flute and Piano", was performed at a concert requested by Osagyefo Dr. Kwame Nkrumah, as part of the program of activities for the first Republic Day celebration.

Indeed, the celebration of the 60th Anniversary of the Academy's scholarly endeavours is synonymous with the celebration of Kwabena Nketia's scholarly contributions to this and other academies of the world. Kwabena Nketia deserves the accolade of "one of the Founding Fathers of Ghana". While the politicians captured the headlines with flamboyant denunciations of colonial rule, Kwabena Nketia unobtrusively laboured towards cultural liberation and the construction of the foundation of the African personality.

I have been privileged within the past 20 years to have been associated with Professor Nketia as his Vice President of the Ghana Academy of Arts and Sciences, as his host in one of his creative performances and as chairperson of several events honouring him, including the launch of his last book "Reinstating Traditional Music in Contemporary Contexts" just three years ago when he was 94.

In calling for a redefinition of scholarly excellence to accommodate local requirements, our cultural heritage and traditional systems of knowledge we are merely pointing to a path already trodden by Kwabena Nketia. In his last book, he recounted the story of an irate student's protest at the sudden intrusion of dondo into the rarified atmosphere of Legon as follows:

"In the early days of the establishment of the Institute of African Studies at the University of Ghana, an irate student in the English Department who lamented the sudden intrusion of the otherwise serene campus by the sounds of traditional African drums, including those of the dondo, a double-headed armpit-squeeze drum, could not keep it to himself. Tracing the noise to the Institute of African Studies, he wrote a letter of protest to the Vice-Chancellor, denouncing the intrusion of Dondology on campus as a worthwhile academic discipline. Such blatant lowering of standards, he stressed, must not be encouraged in our national university. Amused by this "big joke", the then Vice-Chancellor, Professor Alex Kwapong of blessed memory, came to the Institute to share it with me as he roared with laughter. Naturally, like him, I was unperturbed by the zeal of the Anglicized student, even though I liked this new-fangled terminology, "Dondology".

Kwabena Nketia refined "dondology" and conveyed it to the international community. My humble prayer is that all scholars of the humanities should follow the inspiring example of our legendary scholar and distill some aspect of their discipline that could also be added to the corpus of human knowledge.



Auntie Lily and Prof Nketia 1997 as Prof Nketia received the Prince Claus Award



TRIBUTE BY

PROFESSOR KWESI YANKAH MINISTER OF STATE, TERTIARY EDUCATION AND FELLOW, GHANA ACADEMY OF ARTS AND SCIENCES

I am in black today, my apologies, it is not necessarily to mourn my good friend and mentor, JH Kwabena Nketia. It is to mourn those who never met him, and never heard his passion, and never learnt from the pearls of wisdom he churned out; and never learnt how the passion for tradition and for music can build bridges and change the universe. Today I indeed mourn the younger ones who live good lives but have no mentors. Wonni panin a due.

Let me change the stanza, and sing the tune of his long life that never ended. His long life that still continues.

Mid-March 2015, I received a call from my former neighbor at Legon, Professor Akosua Perbi. Her daddy, Professor Nketia wanted to speak to me on phone. I was all ears. Was there anything I could do? I had disappointed him as 'son' almost a year before, when he had asked me to chair his 93rd birthday event. I had lost that opportunity; the notice was short, and I was on my way out, visa in hand!

What was it this time? it was a request for me, to write the foreword to a forthcoming book Professor Nketia had written. I nearly screamed across the phone! A new book by Professor Nketia at 94? I sighed in disbelief, paused, and then mumbled a prolonged yes, almost suppressing my disbelief. Yes, a new book by a 94-year-old.

Living Legend

But this should have been foreseen. Beyond 90, Nketia was still intellectually active, and took on new speaking roles at the Ghana Academy of Arts and Sciences, volunteering a lecture where no offers were forthcoming. A month before, I had received at Central University, humanities scholars visiting from Nigeria as part of the African Humanities program established by the American Council of Learned Societies. On their visit to Legon the previous week, I was told, they had met at the Institute of African Studies, a living legend, JH Kwabena Nketia. A legend many had otherwise given up for gone!! When the Nigerian scholars saw him

alive and kicking, they had no alternative but stampede for photo opportunities. To the surprise of my colleagues, as they told me, Nketia was still alive to deep intellectual discourse!

But JH Kwabena Nketia was at his best when it came to jokes about life's journey, and where he himself had reached. He sometimes referred to accounts in his latest book as, 'Life's final chapter.' Indeed in the book he would rather say, he was a 'Senior citizen who was still in the waiting room.' That is indeed a joke he happily shared with his family, Akosua tells me.

Chicago Theatre

But there was a rather dramatic episode some twenty years ago, as far back as 1996, when Professor Kofi Anyidoho and I were at Northwestern University in Chicago on a humanities fellowship. Over a period of three days, tragic news about our celebrity, broke and spread across America like wild fire. Our phone kept ringing off the hook; friends from far and near were all anxious to know how it happened and when.

Kofi and I were unsure how to handle such a delicate piece of news, which had so far not been confirmed by any member of the family. The sad event was said to have happened in USA, where he was on a visit to one of the Universities. It was Michigan State University, we knew. To allay our anxieties, we decided to call his number, and perhaps ask his wife for further details about the alleged tragedy, the program of activities and all. The approach itself sounded rather bizarre, insensitive, and against cultural ethics. If the wife should respond, we would probably then say we were inviting the legend for a talk at Northwestern, and needed to check his availability. Rather cautiously, Kofi lifted the phone and placed a call to the old man's Michigan number, while we kept our fingers crossed, indeed waiting with bated breath. In a matter of seconds, I saw a change in Kofi's countenance. He was virtually

trembling and gasping for breath; what was happening? Professor Nketia had apparently picked up the receiver from the other end! 'Hello' he had responded, and it was his voice! Wide eyed, Kofi in a halting voice, told him of our intention to invite him to Northwestern, where we were about to celebrate Ghana's independence anniversary. Fortunately, the great professor was not going to be available! Hmm, we heaved a sigh of relief, but swore never again to indulge in such silly phone adventures, made worse by telephone, ahomatrofo, the wire that is well known for conveying falsehood.

A few days later, we got to understand the source of the rumor. The death had been announced in Ghana of Nana Kobina Nketsia, Omanhene of Essikado. If the internet had been widespread at the time, the situation would have been worse.

Retires Again and Again

Such living legends that remain in active scholarship for a period of over seventy years are rare. Here is a man whose retirement from active academic life had been announced time and again. He retires today, he returns to office in another cloak tomorrow. Indeed, when Nketia started the International Centre for African Music and Dance in 1994 at the School of Performing Arts, it was about his third resurrection at the University of Ghana. It was to mark his indefatigable posture that the University of Ghana honored him with an emeritus professorship in 1990. This is a title normally conferred on professors who have retired from teaching but are still in active academic service. Making an office available for such geniuses enables them to pass on knowledge and experience to the young ones, without receiving a stipend.

At a very advanced age, Nketia still attended conferences, and presented papers. He would never say no to an invitation to do a keynote, and when he started off on a speech, it was often difficult to stop him.

In 1993, the University followed this up by giving him an honorary doctor of letters (D Litt) degree. This was remarkable, and even more meaningful; for Professor Nketia had attained global recognition for his work, and been promoted from research fellow, through senior

research fellow, through Associate Professor of Music, to Full professor, without necessarily holding a masters or doctorate degree. What he indeed had achieved in scholarship was clearly a supra doctorate endeavor; but if opportunities did not make post graduate degrees possible, the extent and depth of his scholarship were more than enough. If an honorary doctorate had been awarded, it was perhaps overdue.

Nketia Conference Room

In 2003, the University of Ghana considered his immense contribution to the study of music in Ghana and Africa, by naming the conference Hall of the Institute of African Studies, after J. H. Nketia. A year or so after the naming of the Hall, the Faculty of Arts, where I was Dean organised a colloquium at the Kwabena Nketia Conference Centre and invited legendary Nketia to be the guest of honour, while Professor A.A. Kwapong, former Vice Chancellor University of Ghana was the guest speaker. Before they were asked to mount the stage, the two sat on the front row next to each other, while I sat closely behind them unfairly eavesdropping on their chat. Just before the program started, I overheard Professor Kwapong asking Professor Nketia, "Kwabena, how does it feel sitting in a Hall that has been named after you?" Professor Nketia as expected responded with a pronounced chuckle, infectious enough to rock Professor Kwapong himself, who ended up enjoying his own joke.

In a culture where we name structures and entities, only after distinguished personalities who have passed on, was that any surprise?

The continued relevance of Nketia in scholarship at his age, was also because he still considered himself as a student. At various conferences he attended, you would see the student still writing copious notes from lectures and presentations delivered. With all his scholarship and international attainments, Nketia was still a learner. Indeed like the humble drummer of the talking drums, he was still saying,

Mmeresua momma menhu,
Meresua momma menhu.
I am learning, let me succeed
I am learning let me succeed.

First Impressions

But Nketia's book I launched in 2016, titled "Reinstating Traditional Music in Contemporary Contexts: Reminiscences of a Nonagenarian's Lifelong Encounters with the Musical Traditions of Africa", goes far beyond reminiscences at a waiting room or departure lounge. Departure narratives hardly end with chapters titled, "Outlook for the Future," as we find in that book, which served notice that there were many more intellectual engagements ahead of the nonagenarian.

I must have first seen Nketia in the mid-1960s. A speech and prize giving event at Winneba Secondary School my alma mater brought in a Guest Speaker, who delighted us all interspersing his delivery with impeccable renditions of Twi poetry and wise saws. Kwabena Nketia was his name. Was he a poet, a musicologist, a linguist, a literary scholar, an anthropologist? It did not quite register at that innocent age. But within the wider national context as I later learnt, that must have been part of the process of a cultural re-awakening, brought on by Osagyefo Kwame Nkrumah. Nketia, a humanities scholar with wide ranging interests had been fired by Kwame Nkrumah's pan Africanist fervor, that consolidated political and cultural freedoms and sought to assert the resilience of African culture.

Later in the 1970s at the University of Ghana while pursuing my academic interest in linguistics/oral literature, I stumbled on the personality on various pathways: his compilation of indigenous Akan poetry: hunters songs, appellations, praise poetry, drum poetry, dirges and all; analytical studies of various genres, and the interdisciplinary dimension he had given to analyses of every single genre (ranging from musical, linguistic, anthropological to literary). What kind of mind was at work here; what intellectual influences were at play?

In my own work, I had copiously quoted from two of his classics: a 1955 publication on Akan Funeral Dirges, and a 1971 article on the linguistic aspect of style in African languages.

Tradition Reborn

In 2003, while I was Honorary Secretary of the Ghana Academy of Arts Sciences, and the humanities section was

brainstorming on the theme for an intended conference, we picked on Nketia's suggestion: "The Contemporary Relevance of Tradition." That conference, held at the International Conference Center, brought together indigenous scholars, philosophers, academicians, chiefs and other traditionalists, policy makers, humanities scholars, and scientists. Reading the manuscript for Nketia's latest book, I savored echoes of the Academy conference, the resonance of a broader theme that encapsulates the creative and integrative role of traditional music, within a turbulent world of intrusions. Westernization and globalization were the looming threats. But resilient cultures do not buckle or recoil under such pressures; they adjust, adapt, and reposition to revitalize creative energies. Resilient art accommodates, reinvents, and blossoms with a new lease of life.

That is creativity beyond survival. It is not surprising that Nketia's grandson, Manifest, has today donned the mantle, and taken music to a contemporary stage.

Reinventing tradition has indeed been the lifelong pre-occupation of Emeritus Professor J. H. Kwabena Nketia, as a musicologist, linguist, composer, performing artist, teacher and advocate.

Sources of Inspiration

The narratives on such gem are rare, particularly when they span a period of 90 years. His last book tells it all. It covers Nketia's sources of inspiration, intellectual influences, mentors, as well as social and political contexts from which a wellspring of ideas have flowered. And when Nketia listed his mentors, prominent among them were his non-literate grandmother and indigenous teachers, from whom he imbibed indigenous analytical paradigms that informed his work as a scholar and practitioner. But his libations acknowledge several other sources including Kwame Nkrumah, who recognized his creative potential and adopted him as a formidable ally in the promotion of the African identity; and Dr Kofi Busia who is hailed for providing Nketia with the first intellectual impetus for cultural research, inviting him to Legon.

A greater part of acknowledgments goes to local and international influences on Nketia's scholarship, and the

several forums, research opportunities, and teachers such as Ephraim Amu, R. O. Danso and Otto Boateng etc. who tuned him up for a long-winding career.

Putting Dondo on the World Map

But it was also a life with its share of frustrations: his floundering fortunes at Legon, where a derisive 'dondology' (derogatory term for ethnomusicology) was originally considered an unwelcome intrusion on academia; and his return to Ghana to realize he had been dislodged by Busia's successor at Sociology, and dumped at Archeology! But a bigger opportunity awaited him in the establishment of an Institute of Africa Studies in 1962, where he was appointed research fellow, and later its first African director.

It is rare to find scholars who have been catapulted to national and international fame and glory on the vehicle of the arts. On the international scene, the issue is compounded by the difficulty intellectuals have, in digesting the concept of Africa, and assimilating it as an integral part of global discourse. To attain international eminence against these odds, through the study of the creative arts of a continent that has often suffered global marginalization, or even denigration, gives cause for celebration.

For Nketia, the achievement lies in the scope of his interest, as well as the diversity of epochs his works represent. As a scholar, researcher, cultural activist, song composer and poet, he remained on the artistic scene for well over 70 years.

But signs of fatigue were visible in Nketia, when in 2015 the Ghana Academy hosted his book launch. When it was his turn to speak as the author, the energetic young man spoke and spoke and spoke, somehow into extra time, sometimes returning to the same line and paragraph over and over again, which we all occasionally do anyway when we are in love with our own words.

As this happened, I saw a visibly nervous Akosua Perbi (Great Daughter), twitching and fidgeting in her seat. Gently, she rose from her seat, and climbed the stage. And we all overheard her saying, "Daddy wabre..." Caressing

and rubbing his shoulder like mother and son, Akosua reassembled scattered pages of his speech on the podium, and walked the young man to his seat amidst a standing ovation. That was Nketia at 94.

Whetstone

Today he is gone. The whetstone, on which wits are sharpened to perform acts of bravery. Over the years, students have sharpened their wits on the whetstone and have blossomed and bloomed and flourished in various spheres of life; for it is said we do not look for firewood at the spot where a pawpaw tree has fallen.

You may be gone, but remittances are sent wherever people move back and forth from the ancestral world. When someone is coming, at least send drum sticks so your students and children might use to drum your vision; send them the elephant tusk, so they would play on the ivory while waiting for ebony to harmonize the piano you left behind. Send us the horn of the buffalo, so we can carve out the trumpet, and blow the pearls of wisdom you left in the sands of time. Then send slim sticks of the bamboo shoot so Osei Korankye, your mentee, would strum your praise on seprewa; and Dela Avotri, your mentee, would fluently do a flute solo chanting an eulogy in praise of you.

Eboɔ

The famous musician said it all: *ɛboɔ pae a yempam*; 'fragments of a broken rock cannot be cobbled together.' If your fragments could be pieced together, your colleagues and costume designers of theatre would have happily picked a sewing thread and stitched together the broken pieces spread at our feet this evening.

But there is hope. Where you left off, generations you mentored will continue. They will renew the legacy you left. Your work will continue because you were not selfish; you allowed the young ones to use you to light their own candles.

The pain your departure has unleashed across the nation, across the globe is too much to bear; and we can only pause here, to wipe our tears in the rain.

Amen



TRIBUTE BY

PRESBYTERIAN CHURCH OF GHANA, IMMANUEL CONGREGATION - MADINA

"And I heard a voice from heaven saying unto me, write, Blessed are the dead which die in the Lord from henceforth: Yea, saith the Spirit, that they may rest from their labours; and their works do follow them." Rev. 14:13.

The late Emeritus Prof. Joseph Hanson Kwabena Nketia was baptised into the Presbyterian Church of Ghana at Asante Mampong in 1927 when he started his primary education at the Mampong Presby Basic School. He was later confirmed after his Standard 7 (basic) education at Salem, thus becoming a full member of the Presbyterian Church.

Emeritus Prof. J.H. Nketia and his late wife Lily joined the Immanuel Congregation, Madina in 1992 when they returned from the United States. Immanuel Congregation prides itself in having had such a person as a member. In spite of his busy schedule, he found time to be involved in the Congregation's programmes and activities.

He was regular and very punctual at Church service even in his old age, until recently when he could no longer do so. His demeanour was typically "Presbyterian" – calm, focused, and disciplined. Professor Nketia was not just a church goer. He was a very dedicated worshipper of the Lord. He affected the life of the church and the congregants, actively participating in the Church's activities. He was regarded as a father, a grandfather, and adviser and mostly acted as a consultant to every Minister who pastored the Immanuel Congregation.

A leading theorist in Ethnomusicology, Professor Nketia is described as "a living legend and easily the most published and best known authority on African music and aesthetics." He brought this to bear on African music through his research and teaching career. Most of His works, especially the famous 'Music of Africa' have been translated into other well-known languages. In Ghana

and especially the Presbyterian Church of Ghana, Professor Nketia's songs have routine rendition by various choir groups almost unceasingly on Sundays.

Of great interest and worthy of mention was his dedication to the cause of the church choir. He saw to the growth and welfare of the choir and would be seen conducting the choir, especially when any of his own songs were being rendered. This he continued doing even at his old age. The Church would always remember the celebration of his 96th Birthday, when, to the surprise of the Congregation, he jumped up and walked towards the choir, as some of his songs were sung by the choir. He conducted the choir until the very last song. Indeed, the spectacle drew a loud applause, virtually drowning the voices of the choir. And yes, such was God's favour to a man whose life and works were dedicated to none but God and mankind, that he lived a long, peaceful, fruitful and worthy life.

On many occasions, he was a co-chairperson of the Congregation's annual harvest and musical programmes. At one such event about 10 years ago, he left a legacy to the Congregation in the form of advice. He recounted how his tutor and mentor, Dr. Ephraim Amu had admonished him to be original if he wanted to achieve great heights in his career. He needed to go back to his roots in the village and study the traditional music of adowa, kete, asa, bragoro, etc. By so-doing, he became an authority in African music. He challenged the Congregation to find time to document whatever experience they gained in any field — however small — in the form of a publication, as this would be of use to someone somewhere and could open the way for unexpected opportunities.

Emeritus Prof. J.H. Nketia endeared himself to every member of the Immanuel Congregation due to his humility and affability. Two (2) years ago, the Congregation deemed it appropriate to celebrate the life of Emeritus Prof. Kwabena Nketia at Church, for his immense contribution to humanity in general and the Presbyterian Church of Ghana in particular.

Nana Kwabena Nketia, with pride, we, the members of the Immanuel Congregation, Madina always regarded you as completely our own. You also carried us along with you, especially our Church Choir. You “over-exposed” our Choir to national and international levels which has made our Choir very popular and one of the best and greatest in Ghana.

Let us now part company with this song of yours:
Yaanom montie gyamara ahia yen ahia yen.
Yaanom montie gyamara ahia yen ahia yen.
Gyedua keseɛ a esi abɔnten na anya atutu yi o
ehe na yeɛɛgye mfere yi o?

Yaanom ee, gyamara ahia yen ahia yen nanso ɛnye biribi.
ɔbɔɔadeɛ wɔ hɔ yi yensuro obiara
Yensuro kora kora, yensuro kora kora
Efiri sɛ, aboa a ɔnni dua, Nyame na ɛpra ne ho.

Yes, the mighty oak tree by our village high street has been uprooted. The great Emeritus Prof. Joseph Hanson Kwabena Nketia is gone.

Professor Joseph Hanson Kwabena Nketia has really fought the good fight. He has won the race. Dedicated as he was to the cause of Christ and the Church, we believe strongly that, the angels are happy with him, as we are, and that, he has happily been welcomed to the Lord's kingdom.

Barima Kwabena Ogyam! Da yie! Prof. Nantew yiye! We at Immanuel Presbyterian Church, ask of the Lord, “Continue your love to those who know you, your righteousness to the upright in heart.” (Psalm 36:10).





TRIBUTE BY THE INSTITUTE OF AFRICAN STUDIES AND THE SCHOOL OF PERFORMING ARTS KWABENA NKETIA: A VISIONARY PIONEER IN SCHOLARLY LEADERSHIP

Path-breaking Scholar-

You were born an only child, filled with wisdom.

You were born with a discerning, generous personality.

That is why you have trained and mentored people the world over

in African- centred scholarship.

For us at the Institute of African Studies,
the institution of higher learning with an enviable
reputation in the study of Africa,
School of Performing Arts

The school of advanced studies in performance
which learners and nobility alike approach with
eagerness

we know we stand on your shoulders!

Emeritus Professor Kwabena Nketia,

You have opened the way,

You have given us the capital with which to work

Go in peace,

for you have laid a firm and impressive foundation

Ɔkyerɛkyerɛni-kwankyerɛfo

Yɛwoo wo bakorɔ nyansafo

Yɛwoo wo kanhwɛfoɔ a adɔɛ wɔ wo mu

Nti na wode wo nyansa de Abibirem nimdee

Atete mma apetepete Wiase amansan nyinaa so

Institute of African Studies:

Suapɔn a yɛagye din wɔ Abibiman adesua mu

School of Performing Arts

Agoro ne `yɛkyerɛmu suap`n

A asuafo` ne abrempɔn nyinaa ara de ahopopo`

hwɛhwɛ yɛn akyiri akwan.

Yɛnim sɛ yɛgyina w'abatire so.

Ɔbenfɔpɔn Kwabena Nketia

Woabue kwan

Woahyɛ yɛn dwetire

Kɔ asomdwɛɛ mu ɛfiri sɛ w'akyiri aye fɛfɛfɛ

Early Influences

By the time J.H. Kwabena Nketia was invited to move from the Archeology Department of the University of Ghana to the Institute of African Studies in 1961, he had had the opportunity to undertake a considerable amount of field work pursuing Ghanaian and Akan music in particular within its cultural setting. He was set on the path of establishing African music (ethnomusicology) as a field in Ghanaian academia. This was made possible by the foresight of Dr. Kofi Abrefa Busia in the Sociology Department who saw the link between the study of culture and the arts, with the study of society.

Three major elements of Nketia's experience as a scholar and nationalist were to stand him in exceptional stead to take on a leadership role in the Institute of African Studies. The first was his commitment to field work as a researcher. For him, fieldwork was to be approached with a sense of both rigour and delighted discovery. The second was his meticulous documentation of his findings and his scholarship which often involved offering alternative perspectives to the prevailing dominant discourse in academia. Thirdly, he was already working within an interdisciplinary paradigm, bringing together fields such as music, linguistics and anthropology. This was to become one of the defining features of programmes at the Institute. Nketia was an educator and remained preoccupied with issues of methodology throughout his career. Additionally, he was in touch both with custodians of the indigenous cultures as well as national authorities. In this regard Professor Nketia always remembered the sheer depth of critical thought demonstrated by his grandmothers. He was therefore involved in establishing a supra-ethnic culture aimed at realising unity in diversity. With this particular constellation of experiences, and the recognition he was beginning to attract, Nketia was set

to steer the Institute and the School of Music and Drama later known as the School of Performing Arts.

J.H Kwabena Nketia as Director of the Institute of African Studies: The Challenge

Starting his administrative career at the Institute as Deputy Director in 1961, Nketia was assigned the particular mandate of establishing a music and drama unit. He was confirmed as Director of the Institute of African Studies in 1965, concurrently holding the position of Director of the School of Music and Drama whose programmes had by then been developed enough to warrant a semi-independent status.

It must have been plain to Nketia that, alien as it may have been to conventions in the academy, the Institute's praxis should embody an unequivocal commitment to the centrality of creative expressions of culture in African life. The tongues that coined the disparaging rubric 'Dondology' to represent the efforts to bring African performance into mainstream academia were soon stilled as the Institute of African Studies and its School of Music and Drama began to attract streams of students from across the world.

Under J. H. Kwabena Nketia's leadership, the University was assisted by the Institute to recognize in Ghanaian heritage and creativity, a sense of identity and vast, unexplored fields of enquiry which were to add exponentially to knowledge production about Ghana and Africa. Additionally, the ceremonial life of the university, whose uniqueness is greatly admired, has many features which display Ghanaian iconography and expressions. Indeed, Professor Nketia was directly responsible for conceptualizing many of these features including the University of Ghana Anthem, of which he is the proud composer.

Under his leadership the Institute had a diversified staffing base, and extended its influence by absorbing or collaborating with initiatives outside of academia as part of its extension work. The University of Ghana Drama Studio and the Manhyia Archives (housing the private archives of the Asantehene) in Kumasi are prime examples.

A highly successful collaboration between the government's Institute of Arts and Culture and The Institute of African Studies of the University of Ghana created the Ghana Dance Ensemble in 1962. From its inception, the Ensemble was to be Ghana's flagship for the professional, world-wide promotion of the music and dance heritage of Ghana, undergirded by solid field work and experimental research.

The School of Performing Arts: A Dream Come True

Professor Nketia's accomplishments as educator, administrator, writer and a repository of African traditional knowledge bodies and values were crucial assets for bringing in African performing arts into the realms of the academy. As first director of the School of Music and Drama, he made sure that knowledge transmission was understood as the art of cultivating the moral, emotional, physical, psychological and spiritual dimensions of developing an individual, a group or a nation. He also demonstrated with many musical compositions how this holistic education could be achieved by drawing on cultural forms such as music, dance and dramatic fusion.

With a strong team of performing arts practitioners and scholars, the School of Music and Drama under the directorship of Prof. Kwabena Nketia began to engage in experimental productions and works with African arts as the focus. These laid a firm foundation on which the current Creative Industry in Ghana relies on for its materials and tools.

Within a few years of taking on the mantle of Director of the Institute African Studies, Nketia received tempting offers leave the Institute of African Studies and settle in other institutions. Offers included full professorships on a negotiated salary, regular sabbaticals, etc. Correspondence with these institutions clearly portray Prof Nketia's anxiety to see to it that programmes initiated would become properly established under his watch. This resulted in fairly complex arrangements to ensure that he could spend the time required in Ghana to provide consistent leadership in research, teaching, mentoring and institution-building.

In the meantime, the Institute had developed a healthy interdisciplinary programme of work in linguistics, history, social anthropology, development studies, literature and music.

Over the years for example, Professor Nketia made regular contributions to the literary magazine, *Okyeame* with essays such as translations of pieces from the oral tradition as well as creative works in Twi which brought the Ghana Writers Association into close association with the Institute. The Institute's journal, *The Research Review* (now known as the *Contemporary Journal of African Studies*) and its associated Occasional Paper Series reflect Nketia's influence and contributions. The School of Music and Drama was evolving into a fully-fledged independent institution, now School of Performing Arts.

Professor Nketia retired from the Institute of African Studies as Director in 1979. He was however appointed Professor Emeritus and maintained an active scholarly engagement, working on his compositions and papers. Most importantly, he made himself available for consultations and responding to a very heavy demand on his time by scholars and artistes from around the world.

Legacies of Professor J.H.Kwabena Nketia.

Thorsen (2004:201) partly attributes 'interdisciplinary studies emerging with the growth of Institutes of Music and Music Research all over the African continent' to J.H. Kwabena Nketia's initiatives in Ghana.

It is beyond the scope of this brief tribute to list the entire oeuvre of Professor Nketia which consists of more than 200 journal articles, books and monographs, but a few land-mark titles exemplify the knowledge production in which he was involved:

Drumming in Akan Communities,

The Music of Africa, and *Ethnomusicology and Africa Music Modes of Inquiry and Interpretation.* His works in Akan must also be highlighted as a contribution to building the literature necessary for scholarship in Ghanaian languages. Anthologies of traditional poetry such as *Ayan*, *Amoma*, *Ab`fodwom* as well as his own creative work such as *Anwonsem* and *Akwansosem bi*. Together his works set the standard for framing the scholarly output of the Institute of African Studies and the School of Performing Arts.

Nketia was not one to walk away from epistemological controversies. In response to disparaging remarks about the 'authenticity' of the Ghana Dance Ensemble, Nketia stated that the objective of the Ensemble's work 'was not to present an anthropological specimen; it was to create art.' Nketia comments on the view of a particular anthropologist by saying 'That was the old way thinking about it, sentimental perhaps.' Nketia insists '... the dances acquire another meaning in the context in which it is being performed. And for us the national meaning is extremely important.' (Schauert in Ampene et al. 586). This line of argument clearly sets up the parting of ways between the Eurocentric external gaze and an African-centred position on knowledge production about Africa.

The Institute and School's programmes under Professor Nketia attracted students and scholars from around the world. It is significant that after retirement from a long stint at universities abroad, Professor Nketia resettled at the University of Ghana by creating the International Centre for African Music and Dance.

We at the Institute of African Studies have sought to express our indebtedness to Professor Emeritus Joseph Hanson Kwabena Nketia in a number of ways. One of which we are very proud was to present to him a festschrift titled *Discourses in African Musicology*, based on papers presented at a two-day international conference held in the 'Kwabena Nketia Conference Room' at the Institute in September, 2011 on the theme "The Life and Works of Emeritus Professor J.H. Kwabena Nketia".

Additionally, through the vibrant creativity of the School of Performing Arts and its alumini your initiative reverberates throughout the world with the chants of their final farewell.

Professor J.H. Kwabena Nketia

Da yie, Da yie, Da yie!



TRIBUTE BY PROFESSOR EMERITA LOIS ANN ANDERSON UNIVERSITY OF WISCONSIN, MADISON

I am deeply sorry to hear the news of the passing of our beloved Prof. Nketia. My sympathy to his family, his extended family, friends and scholars of music in Africa.

I was a student in Prof. Nketia's first class at UCLA, and have been in touch over the years, most recently in Ghana, at the Second Symposium of the ICTM Study Group on African Musics: "African Music Scholarship in the Twenty-first Century: Challenges and Directions" August 9 – 12, 2018. It was wonderful to see him at this great gathering of scholars of music in Africa.

On Jan. 11, 2019, the livestreaming of the "Documenting the Sounds of Africa: Archiving, Instruments, and Researching the Local. Symposium celebrating the re-opening of the UCLA Ethnomusicology Archive and honoring the Work of Jacqueline Cogdell DjeDje," the highlight of the tributes given by participants at the symposium, was the video of Professor Nketia honoring Professor DjeDje.

J. H. Kwabena Nketia: outstanding scholar, great composer, and a friend to all who had the privilege to meet him! May his soul rest in peace!



GDE welcomes Prof Nketia with kete drumming dancing during the official opening of the Kwabena Nketia Archives- February, 2015



TRIBUTE BY AMA ATA AIDOO

A Personal Perspective

No doubt there have been more scholarly studies of the differences between African music and Western music. Most probably and preeminently including Prof. Nketia's own contribution. But for me, the following rather simple representation of it was enough to get me to understand it, once and for all time.

Once upon a time. A young school girl wanted to join up with the newly established Ghana Voluntary Workcamps Association. I'd just completed O Levels. I did join the Ghana Voluntary Workcamps Association, (VOLU, as we irreverently referred to it then.) We built a number of feeder roads in coastal Ghana, especially between Cape Coast and Sekondi.

At some point when we were moving around as VOLU members, we came to Amasaman, near Accra. We went around the villages: visiting schools and trying hard to impress the young people with our superior knowledge as "seniors". In the evening after supper, we had group entertainment before the loosely- observed curfew. During those times, we could either do our own things: like putting on short drama pieces and singing songs. At other times we could even have an eminent personality come to speak to us.

One evening, Prof. J. H. Kwabena Nketia came to talk to us about African music. Completely awesome. Although we felt immediately that he was a quietly spoken person and a very cool mannered individual, we could also sense that when he talked about music, it was like a different 'him'. He was engaging and passionate. In the course of the evening, somebody must have asked him what basically is the difference between African music and Western music. For instance, if you listen to any Ghanaian or African music, how can you tell that it is

African, and not European for example and not of the kind that we had all been taught to sing in our various schools? Which also meant that unless someone really made some effort to teach you about them or even to sing the songs, you could go through the entire secondary school system and come out completely clueless about Ghana and African music.

However, in the course of talking to us and someone asking him what the difference was, the Professor very patiently demonstrated it to us. Because the subject here is music there is no way to show any aspect or it without singing. However, Prof. Kwabena Nketia used the example of "Good King Wenceslas looked out/ On the feast of Stephen..." He told us that if this had been an African song, it would have had a more rhythmic beat to it. More like up and down, instead of a level and wavy beat.

I must confess that by the end of the Ghana or African rendition, we were doing some gentle and discreet swaying in our seats. And no, we had not danced at the original King Wenceslas rendition. Obviously, the rhythm that is fundamental to African music is absent from much of other people's music. Meanwhile, we are also aware that a great deal of our music is contemplative. Not only have I never forgotten the lesson, but I have also always felt very grateful to Prof. Nketia for giving me and us this illustration. Neither before or since have I had the privilege of listening to anyone who knew so much about music and was also so generous with the sharing of it. As far as I'm concerned, it wasn't to show that one form is bad while another is good. It is just there, the difference.

The above was my first real encounter with Prof. Nketia.

A few years later, I became a student at the University of Ghana. In my third year, I wrote the play, THE DILEMMA

OF A GHOST which we produced at the Commonwealth Hall Open Air Theatre. This is a very well-known story. I have narrated and written about it so often and on so many occasions that it may not be necessary to go into more details. I refer to the fact that Professor Nketia actually loaned me two of his children to play the parts of the boy and the girl in the play. The two young people did a brilliant and ironic version of Ato's dilemma by coming to sing and dance to the children's play song: which generations of Ghanaian and other West African school children simply abbreviate it to "shall I go to Cape Coast or to Elmina." Over the years, Ghanaian youngsters had got me to understand that they liked the play especially because of the role Akosua and Kwabena played. They were part of the success story that was the original production of THE DILEMMA at Legon. A world premiere! I'll never forget that and would like to again thank Akosua aka Professor Perbi again, for helping to make my play quite iconic for Ghana and the world.

Professor J. H. Kwabena Nketia was also one of four people who as academics were to hugely influence my life: a veritable quartet of enablers by the name Kwabena Nketia himself; Efua Sutherland; Conor Cruise O'Brien, the then Vice Chancellor of the University of Ghana; and Thomas Hodgkin, the then Director of the newly-established Institute of African Studies. Somehow, the production of the dear DILEMMA coincided with my graduation year from Legon. And after the production, those four decided to appoint me as a Junior Research Fellow of the Institute, beginning as an apprentice, understudy, and transcriber for Sutherland. And the rest, as they say, is history.

It is still a mystery to me, how it was that in one space and at one time, I could have got four giants on whose shoulders, they wanted me to stand.

Indeed, if any group of people can claim that they discovered me, and helped me to become what I am today. It's those four. I'm not bringing in my smart father and my very smart mother into this mix. I'm talking about the kind of foundation that some of us are lucky enough to get through formal education.

From then on, Prof. Nketia followed my career like a fond father. For instance, in 2012, he was at the British Council for the double launch of my latest collection of short stories, DIPLOMATIC POUNDS, and of the festschrift, AMA ATA AIDOO AT 70. In those days, when he was probably in his late 80s, straight as a young soldier, and almost to make sure nobody messed around with my work.

Professor Nketia was also at the inauguration of the Ama Ata Aidoo Centre for Creative Writing which Kojo Yankah had very kindly decided to put my name on. Yes, he was there.

I'm not here to sound clever, erudite or scholarly about this man. I simply felt affirmed by him all my life. In retrospect, I'd been blessed with two of the most brilliant parents any child can have. Paradoxically though, neither of them had had any formal education. And when they looked around, they knew that beyond primary school, there was not much they could do to further my formal education. So first, they sent me to Takoradi to my cousin James Bonsu Abban and his wife Doris. And they too took me as far as they could. I've known for a fact the rest has been all you, Prof. Nketia. Earlier on with Auntie Lilly, and lately, all by yourself.

Prof., medaase pii: Abenefo mu Obenefo, Okyrekyerenyii mapa, Ghana nyimdzeenyi mapa, abaye edwuma ama wo man. Ghana da w'ase. Da yie, Nyame nye wonko.



TRIBUTE BY THE INTERNATIONAL MUSIC COUNCIL

To The Music Fraternity in Africa

We send our heartfelt condolences to the people of Ghana and Africa following the demise of Prof. JHK Nketia. A music institution in his own rights, Prof. Nketia is credited world over, and definitely in my personal music journey, as the one person who has promoted the scientific study of the musical phenomenon in Africa. Through his research and extensive publications, presentations at conferences and in various fora, Prof. Nketia made known the depth, intricacies and beauty of what the people of Africa refer to as music. He empowered the makers of this music to talk about it, and to make known to others what it meant for one to engage in this body of knowledge and aesthetic experience. Out of his studies and students' work, a large body of literature comprising compositions, arrangements, music transcription, music criticism, concepts associated with music and musical behaviour, teaching strategies and resources for teaching is now available. Theories and philosophies on the appreciation, practice and teaching of this music now abound, thanks to the generous contributions from his illustrious career.

I personally remember my interactions with mzee, at the music departments in Wits, Dar-es-Salaam and Legon with appreciation. A gentle teacher whose concern was to ensure that I voiced my observations, he took time to listen to me and to encourage me to keep thinking.

As the International Music Council, we mourn with you in Africa, while, in a culturally relevant posture, celebrating his life and gifts to the world of music through music education. We send our condolences through you to his family, relatives, loved ones and colleagues in Ghana and beyond. We as a council are a richer unit because of his contributions. We pray that his family will find comfort and peace at this time, and the music fraternity in Africa the strength to move ahead with his dreams for music.

For and on behalf of members of the International Music Council, and on my own behalf, please receive this message.

Emily Achieng' Akuno President



Nketia teaching drumming



Prof Nketia congratulates Kofi Annan at his investiture



ACRAG Awards night - Profs Nketia and Atukwei Okai and Mortiem



Ghana Musicians Union Rep



Christmas Season



Alberta & Dad



Naana's 60th



Prof. Akosa and Dad



Nana Adjoa & Dad



Genelle & Grandpa



Prof's family rejoicing with him



Nana Nketia, Eugenia and Gramp



From right - Mr. Perbi, Prof. Akosua Perbi, Prof Nketia,
Rev. Dr. Priscilla Naana Nketia @ Nketia at 95



NanaK & Gramp

Nana K & Gramp



Alone abroad



Amma, kids and Grandpa



Nketia shaking hands with Auntie Esther and Auntie Abena Donkor



Josephine Mkwunyei presents a parcel to Prof. Nketia - late 1990s





Nana Yaw & Gramp



Prof Kwabena Nketia conducting the Ghana Police Band at his 95th Birthday at the Emmanuel Presbyterian Church



Naana & Dad



Nketia @90 birthday party organised by UG - with Prof. Aryeetey



Prof Nketia and Dela Nyamalar walking to Nketia @ 95 Birthday party at Accra Mall



Frank, Amma and Gramp





ICAMD staff with Prof. Nketia 1999



Ghana Academy of Arts and Sciences



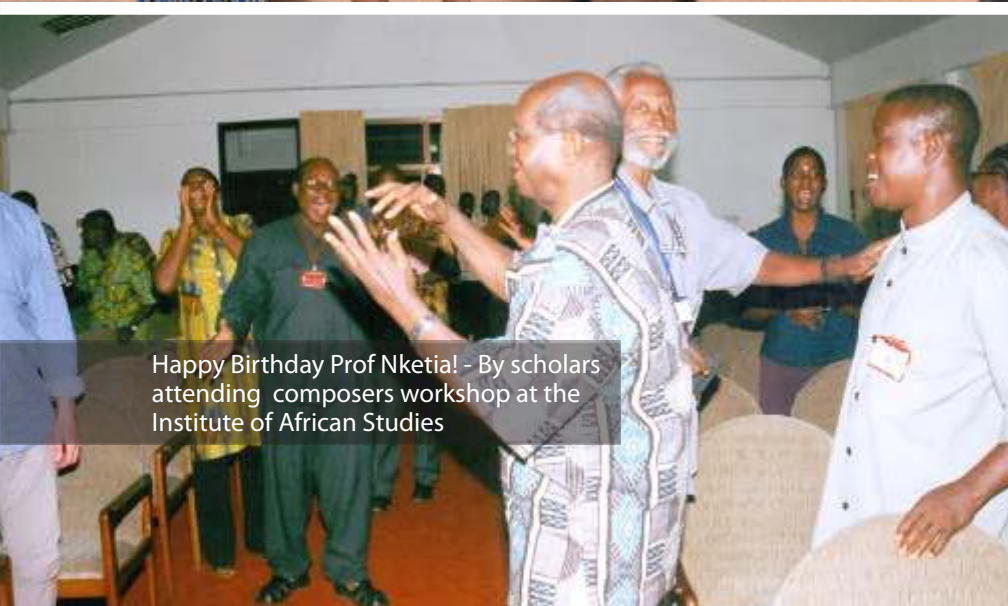
Prof Nketia with Madam Happy Mary - 2011



Prof with Ms Amu



Prof Nketia with Miss Patience Kwakwa - 2011



Happy Birthday Prof Nketia! - By scholars attending composers workshop at the Institute of African Studies



Professors John Collins and Kwabena Nketia at Institute of African Studies - October 2016

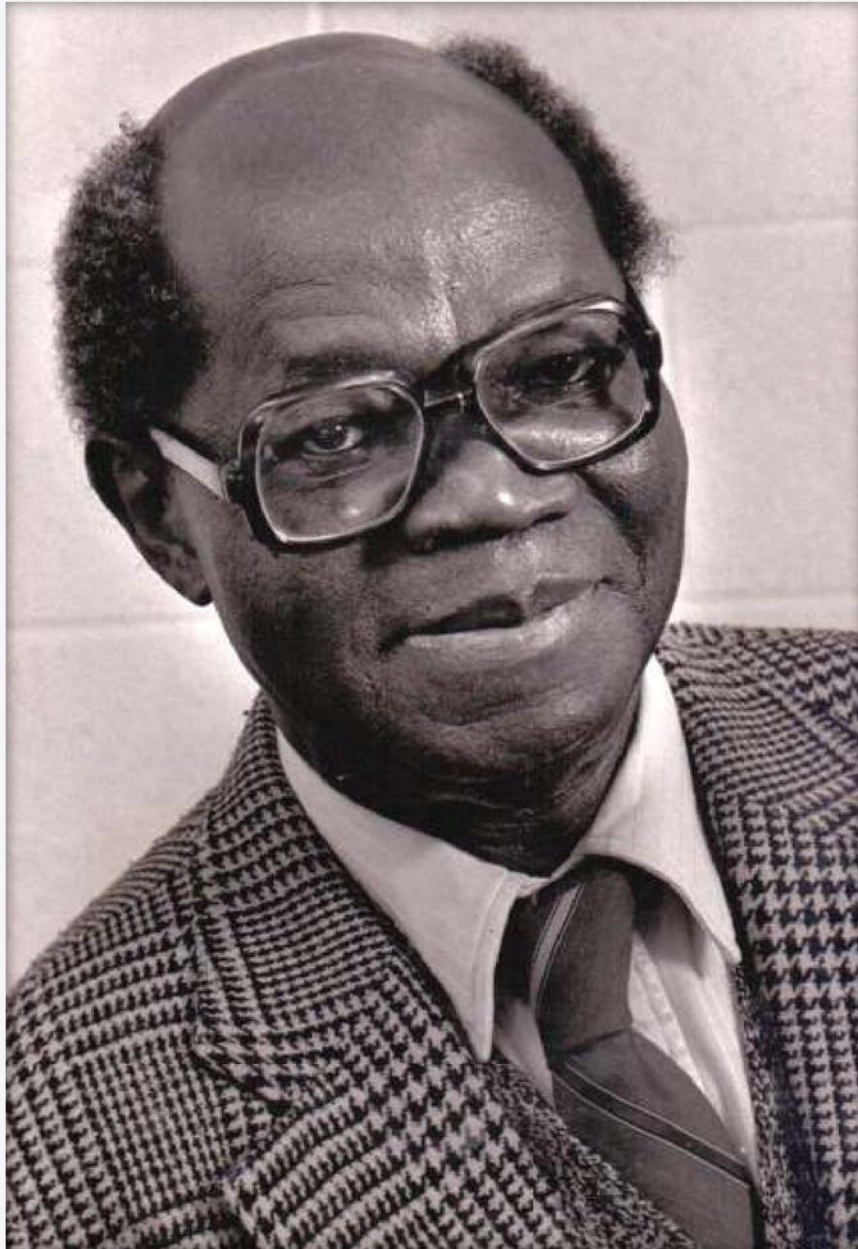


Composers Workshop organised by the Music Department in Legon and Royal Conservatory of Music in Den Haag - Dr. Nissio Fiagbedzi, Prof Nketia et al.



Judith Gray (Library of Congress) and Prof (October 2018)





Hymns

MHB 427

- 1 Through all the changing scenes of life,
In trouble and in joy,
The praises of my God shall still
My heart and tongue employ.
- 2 Of his deliverance I will boast,
Till all that are distressed
From my example comfort take,
And charm their griefs to rest.
- 3 O magnify the Lord with me,
With me exalt his name;
When in distress to Him I called,
He to my rescue came.
- 4 The hosts of God encamp around
The dwellings of the just;
Deliverance He affords to all
Who on His succour trust.
- 5 O make but trial of His love;
Experience will decide
How blest they are, and only they,
Who in His truth confide.
- 6 Fear Him, ye saints, and you will then
Have nothing else to fear;
Make you His service your delight,
He'll make your wants His care.
- 3 I ask them whence their victory came;
They, with united breath,
Ascribe their conquest to the Lamb,
Their triumph to His death.
- 4 They marked the footsteps that He trod,
His zeal inspired their breast,
And, following their incarnate God,
Possess the promised rest.
- 5 Our glorious Leader claims our praise
For his own pattern given;
While the long cloud of witnesses
Show the same path to heaven.

PHB 310 / MHB 615

- 1 Guide me, O Thou great Jehovah,
Pilgrim through this barren land;
I am weak, but Thou art mighty;
Hold me with Thy powerful hand:
Bread of heaven!
Feed me now and evermore.
- 2 Open Thou the crystal fountain,
Whence the healing stream shall flow;
Let the fiery, cloudy pillar
Lead me all my journey through:
Strong Deliverer!
Be Thou still my help and shield.
- 3 When I tread the verge of Jordan,
Bid my anxious fears subside;
Death of deaths, and hell's destruction,
Land me safe on Canaan's side:
Songs of praises
I will ever give to Thee.
- 1 Give me the wings of faith to rise
Within the veil, and see
The saints above, how great their joys,
How bright their glories be.
- 2 Once they were mourners here below,
And poured out cries and tears;
They wrestled hard, as we do now,
With sins, and doubts, and fears.

MHB 608

- 1 Captain of Israel's host, and Guide
Of all who seek the land above,
Beneath Thy shadow we abide,
The cloud of Thy protecting love;
Our strength, Thy grace; our rule,
Thy Word;
Our end, the glory of the Lord.
- 2 By Thine unerring Spirit led,
We shall not in the desert stray;
We shall not full direction need
Nor miss our providential way;
As far from danger as from fear,
While Love, almighty Love, is near.

MHB 411

- 1 Head of Thy Church triumphant,
We joyfully adore Thee,
Till Thou appear,
Thy members here
Shall sing like those in glory.
We lift our hearts and voices
With blest anticipation,
And cry aloud,
And give to God
The praise of our salvation.
- 2 The name we still acknowledge
That burst our bonds in sunder,
And loudly sing
Our conquering King,
In songs of joy and wonder.
In every day's deliverance
Our Jesus we discover;
'Tis He, 'tis He
That smote the sea,
And led us safely over!
- 3 While in affliction's furnace,
And passing through the fire,
Thy love we praise,
Which knows our days,
And ever brings us nigher.
We clap our hands exulting

In Thine almighty favour;
The love divine
Which made us Thine
Shall keep us Thine for ever.

- 4 By faith we see the glory
To which Thou shalt restore us;
The Cross despise
For that high prize
Which Thou hast set before us.
And if Thou count us worthy,
We each, as dying Stephen,
Shall see Thee stand
At God's right hand
To take us up to heaven.

PHB 819 / MHB 896

- 1 Now praise we great and famous men,
The fathers, named in story;
And praise the Lord who now as then
Reveals in man His glory.
- 2 Praise we the wise and brave and strong,
Who graced their generation;
Who helped the right, and fought the
wrong,
And made our folk a nation.
- 3 Praise we the great of heart and mind,
The singers sweetly gifted,
Whose music like a mighty wind
The souls of men uplifted.
- 4 Praise we the peaceful men of skill,
Who builded homes of beauty,
And, rich in art, made richer still
The brotherhood of duty.
- 5 Praise we the glorious names we know;
And they--whose names have perished,
Lost, in the haze of long ago--
In silent love be cherished.

6 In peace their sacred ashes rest,
Fulfilled their day's endeavour;
They blest the earth, and they are blest
Of God and man, for ever.

7 So praise we great and famous men,
The fathers, named in story;
And praise the Lord who now as then
Reveals in man His glory.

PHB 790 / MHB 878

1 O God, our help in ages past,
Our hope for years to come,
Our shelter from the stormy blast,
And our eternal home:

2 Under the shadow of Thy throne
Thy saints have dwelt secure;
Sufficient is Thine arm alone,
And our defence is sure.

3 Before the hills in order stood,
Or earth received her frame,
From everlasting Thou art God,
To endless years the same.

4 A thousand ages, in Thy sight,
Are like an evening gone;
Short as the watch that ends the night
Before the rising sun.

5 The busy tribes of flesh and blood,
With all their cares and fears,
Are carried downward by the flood,
And lost in following years.

6 Time, like an ever-rolling stream,
Bears all its sons away;
They fly forgotten, as a dream
Dies at the opening day.

7 O God, our help in ages past,
Our hope for years to come,
Be Thou our guard while troubles last,
And our eternal home.

PHB 557 / MHB 679

1 Pleasant are Thy courts above,
In the land of light and love;
Pleasant are Thy courts below,
In this land of sin and woe.
O my spirit longs and faints
For the converse of Thy saints,
For the brightness of Thy face,
For Thy fullness, God of Grace!

2 Happy birds that sing and fly
Round Thy altars, O most High!
Happier souls that find a rest
In a heavenly Father's breast!
Like the wandering dove that found
No repose on earth around,
They can to their ark repair,
And enjoy it ever there.

3 Happy souls! Their praises flow
In this vale of sin and woe;
Waters in the desert rise,
Manna feeds them from the skies.
On they go from strength to strength,
Till they reach Thy throne at length;
At Thy feet adoring fall,
Who hast led them safe through all.

4 Lord, be mine this prize to win:
Guide me through a world of sin;
Keep me by Thy saving grace;
Give me at Thy side a place.
Sun and shield alike Thou art;
Guide and guard my erring heart:
Grace and glory flow from Thee;
Shower, O shower them, Lord, on me!

PHB 824

- 1 Sɛ atemmuda kɛsɛ no bedu a,
Yesu, ma minhu wo sɛ m'Agyenkwa;
ma menhwehwɛ wo wɔ wiase ha,
na ɛda kɛsɛ no antu me koma.
- 2 Da no, me Yesu, ɛhe po na mɛfa?
Odimafo bɛn na obegye me?
Me nnebɔnɛ a ɛdɔɔso pii no,
bɛma magyina w'atammu no mu dɛn?
- 3 Nanso minim sɛ wodom bɔneyɛfo,
na wɔn kra wu de, ɛnyɛ w'apɛde.
Wo wusɔre mu na wubu wɔn bɛn,
enti me Yesu, dom hu me mmɔɔ bi.
- 4 ɛnna mede nnam mɛkɔ Nyame anim;
me Wura Yesu bedi ama me.
Ne trenɛɛ na ɔde befura me,
na mɛtena ne nkyɛn wɔ ne daa nkwa no mu.

PHB 647

- 1 Yesu nko na me ne no tu kwan yi
me ne no di ahyɛmfiri daa.
Yesu nko n' ɔkyɛɛ me kwan pa so;
:/: ɔno mu na menya nhyira pa. :/:
- 2 Kwan mu mmepɔw so ɛnɛ abon mu,
sare so ne po so, mmaa nyinaa,
okita me nsa ma menam dwoodwoo,
:/: ɔde me rekɔ soro fi pa. :/:
- 3 Ade sa, na mɛkɔda a, ɔwɛn me,
na mesɔre a, m'adamfo ni!
Sɛ anka mɛfom a, ogyigyɛ me,
:/: nantɛbrɛm ɔsan bɛhyɛ me dɛn. :/:
- 4 Yesu nko na mehwe no me kwan so;
ɔyɛ m'adaun, m'anonne po;
ne nkutoo na ɔma me ho tɔ me;
:/: ɔhwe me homan ne me kra pɛ :/:
- 5 Na sɛ ɛredu me wu so po a,
ɔbɛfrɛ me sɛ memmra ne nkyɛn;
mɛkɔ makɔhyɛn n'ahotɔ man mu
:/: makɔfra ne soro didifom :/:

PHB 810 / MHB 970

- 1 Hear us, O Lord, from heaven Thy dwelling-
place:
Like them of old, in vain we toil all night,
Unless with us Thou go, who art the Light;
Come then, O Lord, that we may see Thy
face.
 - 2 Thou, Lord, dost rule the raging of the sea,
When loud the storm and furious is the gale:
Strong is Thine arm; our little barques are frail:
Send us Thy help; remember Galilee.
 - 3 Our wives and children we commend to
Thee:
For them we plough the land and plough
the deep;
For them by day the golden corn we reap,
By night the silver harvest of the sea.
 - 4 We thank Thee, Lord, for sunshine, dew, and
rain,
Broadcast from heaven by Thine almighty
hand—
Source of all life, unnumbered as the sand—
Bird, beast, and fish, herb, fruit, and golden
grain.
 - 5 O Bread of Life, Thou in Thy Word hast said:
Who feeds in faith on Me shall never die!
In mercy hear Thy hungry children's cry:
Father, give us this day our daily bread!
 - 6 Sow in our hearts the seeds of Thy dear love,
That we may reap contentment, joy, and
peace;
And when at last our earthly labours cease,
Grant us to join Thy harvest home above.
- Amen.



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